

Ian Buchanan (Editor of Deleuze and Guattari Studies)

The assemblage and the algorithm

Our everyday lives are – to a greater and greater extent – organised by algorithms embedded in every single ‘app’ we use. On social media, for example, algorithms decide what we see and more importantly who we interact with. When we talk about going down the ‘rabbit hole’ on YouTube we mean precisely we have allowed ourselves to be led from one image to another and we only stop when somehow the algorithm gets it wrong. The question I pose is this: can Deleuze and Guattari’s notion of the assemblage help us to understand how algorithms work in contemporary society? I will show that they offer us several conceptual tools such as the notion of transversality that we can use to make sense of how the algorithm works as ongoing project of social engineering.

Charles J. Stivale (Distinguished Professor Emeritus, Wayne State University)

Texts, Lines and (Audio)Tapes: Deleuze, Transversality, and the Archive

One result of my work with Daniel W. Smith on developing The Deleuze Seminars (deleuze.cla.purdue.edu) has been to ask we might conceive of Deleuze’s relation to the archive and how it relates to elements of transversality. This talk’s title contains these key elements, notably, the archive emerging with transversal relations to texts, to various conceptions of ‘lines’, and certainly to the material aspects of any archive, in this case, the imperfect (and bygone) medium of audiotapes. As vast as the Deleuze Seminars archive may be, the topic of the archive itself extends transversally and perhaps rhizomatically beyond a specific project toward different lines of thought and flight, notably, how “archive” is a term inflected for Deleuze via Foucault, but also toward Deleuze’s own sense of the archive. Hence, in seeking my own path in relation to Deleuze and the archive, I propose to discern different ways to extend this understanding transversally in diverse research directions.

Andrew Culp (Professor, California Institute of the Arts)

Post-Deleuzianism: Thought without Cliché

As the Situationists say, “rhizome,” “becoming,” “deterritorialization,” and “body without organs” are no longer concepts but words spoken with a corpse in your mouth. Deleuzian scholarship has reproduced the very problem Deleuze spent his career dissolving: the dogmatic image of thought. Whether one works “on” him, “explains” him, “extends” him, “applies” him, or “thinks alongside” him, the field has turned his commitment to thought beyond image into ready-made images, solidifying a doxa that blocks thinking before it begins. In this talk, I advance what I call post-Deleuzian thought. Following the lesson Deleuze himself took from painting, that the painter must clear the clichés already filling their head before the brush touches the canvas, I propose we do the same to him. Post-Deleuzian thought calls each thinker to create their own singular style, honoring the commitment to thought beyond image by refusing to let him become a cliché.

Eric Alliez (Professor, Chair of Philosophy and Contemporary Creations in Art, Department of Philosophy, Université Paris 8, France)

Politics and Transcendence

Rather than a “supplement”, translation or application derived from an “institutional” clinical critique of psychoanalysis, politics is the very constituent milieu of “transversality”: transversality as politics from which “institutional analysis,” in the Guattarian sense, derives – if politics is already in the unconscious. The title of my presentation captures what strikes me as the statement that truly embodies the perspective of Guattari, Guattari-Deleuze, and Deleuze-Guattari. Politics and transversality are, in fact, their hyphen, their connecting link—namely, an operation in the form of a strategic deviation and gap in the field, or a transformer of the “same” in politics. Quoting Deleuze in his Preface to Guattari’s *Psychoanalysis and Transversality*, “two major reference points: the hopes and despairs following the Liberation, the hopes and despairs following May ’68, and in between, the mole-like work that paved the way for May.” The mole and the snake: class struggles or/and transversality? For a time, Sartre within and against Lacan will explain. But if the new subjectivity—the “group subjectivity” of which ’68 is the numbering number—is the transversality of the possible/impossible revolution, how could my proper intervention fail to be embedded, sixty years later, in the “hopes and despairs” of the present imperative? In the present, then, of a neoliberal counterrevolution that took off precisely in the aftermath of May ’68 in the form of a total and global strategic war against the possible return of “1968 world years,” and which has largely defeated us. At least, since the “long winter of the 1980s.” Guattari, in his very first balance sheet-programme on *Transversality*, in 1964, argued that the “subject-group,” as such, could place itself in a position where it would have to be the agent of its own death. It came to me that Félix may have died that way (Deleuze agreed). It was August 29, 1992, at the La Borde clinic, where it all began.

Dorothea Olkowsky (Distinguished Professor Emerita, University of Colorado)

Corrupting the Youth? Transversal Creation in Deleuze and Guattari

Tracing Deleuze and Guattari, we claim to value structures orienting difference and we hope to anticipate new trajectories, yet we do this without being able either to insist upon or deny specific dynamical systems which produce specific determinate events. If so, our work is even more difficult today than it was for our predecessors, the privileged academics of the post-WW II decades because, as for the ancient Athenians standing up against so many other Greek regions, war is once again always on our doorsteps, and the lives of so many are continuously in peril. Our world appears to us to be so very fragile, barely holding together in the face of dominant structures. Given our current situation, how can we speak and debate and agonize with an awareness of the necessity of remaining open to what we do not yet understand, what our theories do not entirely explain, and what the youth that we teach will still need to work out for themselves and for their own futures? This is why we are here: to discuss, to dispute, to agonize over whether or not there may be, between Deleuze

and Guattari, and also between all of us, new structures and concepts, organized by their open transversality of thought embedded in the great personae of philosophy and pushing us from there into the uncertain future.

Anne Querrien (Co-editor of Journal Chimères, Writer, Political Scientist)
Transversal practices with Felix Guattari and after

The talk will follow the relation between social change and transversality established by Felix Guattari in 1964. It will describe the practices of transversality in four fields, the first two known with Felix, the other two tried after. How transversality moves social institutions (examples: psychiatry, care of babies, elementary schools, university)? Transversality as a new attitude in political activism? Building of the urban research, and experiencing the urban/rural division in suburbs.

Transversality, ecology and communing: towards a new economy. And in the conclusion I shall ask: may schizoanalytical cartographies help to increase transversality in local situations?

Transversality, hierarchy, difference

Nathaniel Street (Associate Professor in Rhetoric and Composition, English Department, Mount Saint Vincent University) *The Joy of Difference: Hierarchy and the Plane of Immanence*

A major draw of Deleuze and Guattari is that they offer ways to think against transcendence, structure, and hierarchy. This is perhaps best exemplified by how frequently the introduction of A Thousand Plateaus is glossed as establishing an opposition between rhizome and tree. The conference CFP keeps with this spirit, stating that "Transversality challenges binary divisions, fixed hierarchies, and rigid institutional structures." This description rings true, and yet it invites interrogation. For Deleuze and Guattari write, in the rhizome plateau, that "we invoke one dualism only in order to challenge another" (20). The rhizome cannot finally oppose the tree anymore than transversality can oppose hierarchy. A strange pathway emerges between these conceptual apparatuses that allows for a different sense of hierarchy to emerge and operate. This proposed paper will examine how transversality relates to hierarchy as understood in relation to the ontological premise that PLURALISM=MONISM. In short, rather than presume that Deleuze, or transversality, opposes or challenges or does away with hierarchies, this paper questions how we must rethink the functioning of hierarchy as a constitutive, and even vital, element of a flat ontology and of any plane of immanence. Deleuze's productive engagements with hierarchy are best found in his work on Nietzsche, especially in Nietzsche and Philosophy, as understood in the interplay between active and reactive force as well as between negative and affirmative will. This paper examines this interplay precisely because it allows for two senses of hierarchy to emerge: one that operates, traditionally, according to a logic of transcendence and representation, run out through the negative labour of the dialectic; a second that operates according to a logic of immanence and transversality, run out through the

affirmative enjoyment of difference. This paper will end by ruminating on a new question: what can hierarchy do otherwise?

Jesús Ayala-Colqui (Research Professor, Universidad Científica del Sur)
From Transversality to Assemblage: Conceptual Rhizomatics in Guattari's Political Approach

Building upon research presented at the 14th International Deleuze and Guattari Studies Conference in Mexico, this paper examines the conceptual continuity underlying Guattari's political thought from *Psychanalyse et transversalité* (1972) through *Mille Plateaux* (1980). Rather than treating transversality as merely one concept among others, or positing a simple teleological progression, we explore how this concept « rhizomes with » subsequent notions, particularly rhizome and assemblage, and what political significance these connections bear. Through close reading of Guattari's solo writings from the 1960s and 70s, the paper traces how transversality's fundamental operation, cutting across vertical hierarchies without collapsing into horizontal homogeneity, gets successively complexified and articulated with notions such as subject-group, rhizome, and assemblage. This is neither simple terminological substitution nor monotonous linearity, but rather a conceptual assemblage exploring different semiotic strata: each conceptual experimentation probes the idea of revolutionary organization beyond the coordinates of anarchism and socialism. Where anarchism privileges horizontal spontaneity and socialism vertical discipline, Guattari's transversality proposes a third topology: diagonal connections that preserve difference while enabling collective enunciation. In *Psychanalyse et Transversalité*, the subject-group (as opposed to the subjugated group) already contains this logic. Later, in *L'Anti-Œdipe*, the schizoid pole radicalizes this by opposing the totalizing tendencies of the paranoid pole, though it still operates within a binary schema. In *Mille Plateaux*, assemblage finally synthesizes these insights into a properly transversal concept: heterogeneous, non-totalizable, yet capable of macropolitical effectiveness. We argue that situating Guattari's concept of transversality in this manner not only enables fresh operations with the subsequent Guattari-Deleuze partnership, but also provides us with « tools » for composing alternative assemblages in response to contemporary debates around horizontalism, prefigurative politics, and autonomous organization.

Quentin Badaire (PhD, Program Director at the Collège International de Philosophie) *Transversality as a mode of organization and articulation of a multiplicity of spaces of liberty escaping Integrated World Capitalism and its various spaces of control*

In this contribution, we want to highlight the political potential of Félix Guattari's concept of "transversality" (2015). More specifically, our goal is to show that this concept can be fruitful to figure out how a multiplicity of "space of liberty" (Negri and Guattari 2010) may be organized and articulated in order to escape or confront the encompassing logic of Integrated World Capitalism (IWC). To that end, we start by making the case that IWC must be apprehended spatially or geophilosophically, as a "geo-

social machine" (Yussof 2017: 113) or "ecumenical organization" (Deleuze and Guattari 1994: 435) which tries to harness and combine, within a single "Encompassing Element" (494), the five "machinic processes" described by Deleuze and Guattari in *A Thousand Plateaus*: "mechanisms of prevention-anticipation"; "apparatuses of capture"; "instruments of polarization"; "war machines", and "encompassment of heterogeneous social formations", (1987: 435). Once IWC is conceived this way, it becomes clear that it works mainly by creating, expanding and conjugating various "spaces of control" (as we suggest to call them) which reflect the appropriation of these different machinic processes. At the same time, it also becomes apparent that many "spaces of liberty, dialog and desire" (Negri and Guattari 2010: 97) emerge in opposition with these spaces of control governed by "apparatuses of capture or domination" (Deleuze and Guattari 1987: 423). Indeed, the former (contrary to the latter) challenge the "axiomatic" (472) of the IWC and draw lines of flight towards a "new Earth" (Deleuze and Guattari 1983: 131). But these spaces of freedom run the risk of remaining powerless, that is, isolated, fragmented segmented, compartmentalized, unless they "answer to a principle of transversality" (Negri and Guattari 2010: 123). This is why this principle and its political and ethical implications, in terms of alliance, decision, communication and singularization, will be analyzed in detail.

Jean-Sébastien Laberge (President Guattari Philia. Les Ami-e-s de Guattari. Postdoctoral Researcher, Pontifical Catholic University of São Paulo, Brazil and Wako University, Japan) *Transversality's Micropolitics of Dissensus*

Jean-Sébastien Laberge, *Transversality's Micropolitics of Dissensus*: It is established that transversality is linked to the fundamental political problem in Guattari's work: the tendency of revolutionary movements to reproduce the power formations they attempt to combat. However, while emphasis is usually placed on the critique of hierarchy that it implies, the importance of dissensus in the conceptualization of transversality seems largely underestimated. After situating transversality in relation to the critique of democratic centralism that motivated it—and thus to the "Leninist cut" as the advent of a subject-group that sclerodes into a subjugated group in the face of a bureaucratic vanguard that confiscates enunciation—this study intends to demonstrate how transversality rests upon a valorization of dissensus. The latter is understood both as the absence of consensus and as the rupture of sense that constitutes the existential experience of non-sense. In short, moving beyond the critique of hierarchy, transversality engages a critique of consensus and normopathy, necessitating a radical reimagining of both the modes of concertation and the very meaning of accord. To explain the decisive dissensual dimension that characterizes transversality, we will mobilize, among others, the example of the Deleuze-Guattari machine of work which involves, according to the latter, this micropolitics of dissensus.

Transversality in clinical, digital and engineered space || Panel

Sebastian Birch (Child and Adolescent Psychoanalytic Psychotherapist in Doctoral Training. Forward Thinking Birmingham: Birmingham and Solihull Mental Health Foundation Trust) *The Clinic*

The work of psychoanalysis in England is typified by its clinic-based nature. The frame is held by the spatio-temporal location of the consulting room. There are however many for whom access to the clinic is impossible. In the West-Midlands a small community psychoanalytic service has been set up where social workers, paediatricians, and child psychoanalysis all work out of the various free rooms of an infant school. This paper will examine the transversal elements of this work, detailing how we need to move beyond the dyad (or triad) of the transference to think with those that traditional clinical settings exclude. The question of how power reproduces itself through the space it builds is a consistent theme in Deleuze and Guattari studies, and this panel adds practical weight to this discussion by presenting materialist analyses of clinical, digital, and engineering space. These enquiries have been made by workers as an attempt to understand their role in perpetuating the power systems they work within: how does the nurse enforce enclosure, why must the engineer embed alienation into infrastructure, and By answering these questions, this panel identifies ways that workers might begin to disalienate themselves and reorganise their workplaces.

Virginia Lazaro (Associate Lecturer, Department of Visual Cultures at Goldsmiths, University of London) *The Digital Mortification of the Self*

This paper analyses the internet's architecture as the core of a contemporary institutional megacomplex, arguing that digital platforms function as a total mega-institution in the Goffmanian sense. Through algorithms and interfaces, they structure interaction and shape subjectivity with a mortifying mechanism that operates through homogenizing socialization that redirects system-generated affective distress into repetitive cycles of circulation and consumption. Emotional discharge becomes platform content, continuously shared. This desiring-machine captures affect as a resource, foreclosing lines of flight and reterritorializing desire onto the platform itself. Carceral space is thus internalized, with users reproducing institutional logics of capture, control, and normalization in everyday digital and physical life. The carceral imagination and space have become abstracted and internalized within us. We ourselves have become the bearers and reproducers of the total institutional logic, normalizing its mechanisms of capture, control, and purge of the multiple in our daily digital and physical lives.

Felix Birch (Railway Geotechnical Engineer) *Engineering and Infrastructure*

Civil engineers design and maintain the physical infrastructure of everyday life. The history of their discipline is not a linear technical development but a response to class struggle and the reorganisation of public space to suit the demands of capital. Parallel to the explicit striation of space is the commodification of the engineering materials themselves, which embed a

hierarchy between intellectual and manual labourer into infrastructure. Continuing Querrien's research work on state functionaries with CERFI, this paper examines how the civil engineering body reproduces its own internal divisions of labour into the built environment.

Jack Bratich (Dept of Journalism and Media Studies, Rutgers University)
Transversality in/as the Manosphere: On Digital Fascism's Pledged Groups

As fascism has changed its mediated forms from mass to network and from party/organization to groupuscule, the transversal pulsation that disrupts closed loops in rigid institutional relations takes on a different valence. This paper takes the manosphere as a case study to pose the questions, "can transversality take on identitarian form? Can it be the means to a fascistized end?" I focus on what Gary Genosko identifies as a key element of Guattari's transversality: "self-engendering (autoproduction, self-positing subjectivity), and call for a gendered analysis of this self- and auto-. Celia Amorós' work on patriarchal packs as "pledged groups" sealed with an image of Woman is of high relevance to understand subject groups that still depend on subjugating other groups.

Planetary Folds: Archipelagic Resistance, Machinic Symbiosis, and Alluvial Cyborgs || Panel

Ching-yeh Hsu (Professor, Visual Arts Department at the University of Taipei, Taiwan) *Indigenous Archipelagic Visions of Creativity and Resistance*
"Indigenous Archipelagic Visions of Creativity and Resistance" by Ching-yeh Hsu, explores the decolonial potential of the fold within the sociopolitical register. Distinguishing the open structure of "subject-groups" from the self-contained closure of colonial hegemony, Hsu traces an a-signifying process that rhizomatically reveals archipelagic visions of existence. Through a close reading of the archipelagic writings of Syaman Rapongan and the canoe paintings of Idas Losin, the paper demonstrates how the Tao people's desire for "going home" functions as a radical protest against institutionalized structures. Through reimagining the canoe as a floating signifier covered in the tarpaulin of modern capitalism, Hsu produces a transversality that successfully bypasses fixed colonial significations to reclaim an indigenous soul of oceanic beauty.

Chun-Mei Chuang (Professor, Soochow University, Taipei) *Alluvial Folds: Inflection, Interface, and the Transversal Semiotics of the Cyborg*

"The Folds Between Humans and AI: Creativity, Point of View, and Objectile" by Catherine Ju-Yu Cheng, confronts the digital fold within the domain of artificial intelligence. Cheng investigates whether AI can serve as a creative agent in symbiotic co-creation, mobilizing Aden Evens's concept of digital fold while revising its theoretical implications. This paper further draws on Deleuze's concepts of the objectile and the point of view to explore how the fold, the intersection among the digital, the virtual, and the human, renders differentiation possible. By repositioning both human beings and machines within a generative field of intersecting folds, the paper asks whether humans themselves may be considered part of the

"objectile," and AI a distributed locus through which points of view are generated and modulated.

Catherine Ju-Yu Cheng (Associate Professor, General Education Center, National Defense University) *The Folds Between Humans and AI: Creativity, Point of View, and "Objectile"*

Finally, "Alluvial Folds: Inflection, Interface, and the Transversal Semiotics of the Cyborg" by Chun-Mei Chuang, examines the fold as a material-biological threshold. Through analyzing the metabolic leaks of West Pacific hydrothermal vent fauna, such as the sea spider *Sericosura* sp., Chuang suggests that the cyborg acts as a living inflection/interface. In this deep-sea milieu, intimacy is redefined as a practice of depositional care—a trans-species relationality in which the "Ghost" of the machine emerges from the residual circulation of memory and matter rather than from instrumental code. The paper proposes an alluvial understanding of the cyborg as a site of ongoing accretion plus filtration, enacting a transversal semiotics that machinates planetary leaks into the sedimented intimacy of a non-human sense. Together, these three papers argue for a planetary logic of the fold that is simultaneously biological, digital, and social. Whether through decolonial rhizomes, the generative objectiles of AI, or the sticky extracellular polymeric substances of deep-sea interfaces, we find a shared movement toward a capacity for action that is always distributed across inflections and interfaces. This panel offers a decolonial and feminist geophilosophy that affirms life as a process of continual, collective individuation—sustained by the very memories, digital variations, and metabolic excretions of our common planetary condition.

Visual Arts, Relational Psychoanalysis, Experiential Group Models

Davina Marques, Alik Wunder & Antonio Carlos Rodrigues de Amorim (Federal Institute of Education, São Paulo; University of Campinas; University of São Paulo) *Minor transversality and experimentation*

Starting in clinical practices, Félix Guattari's notion of transversality has become important for those interested in opposing the verticality of institutional hierarchized structures and the horizontality of just fitting-in. Transversality, between different sorts of arrangements, relates to molecular orders, in flows, becomings, transitions, intensities and... In this presentation, we will revisit the concept of minor literature in order to propose an understanding of transversality and experimentation as method. We have worked for over two decades now in research and outreach projects where experiences and studies are results of a multiplicity of machinic corporal and incorporeal dimensions. We focus on collective production here, where silenced voices have been heard and materialized in art and artefacts that have been moved and created by a collective desire of enunciation. Dealing specially with peoples in margins, we have asked ourselves how images - literary images, film and audiovisual moving images, photography and paintings, installations, created images, art in post-production, erased, modified art pieces and

clichés - can move those who experience and produce them, leading to other possibilities of seeing, feeling, reading, and understanding.

Zoé Grange-Marczak (PhD candidate at the ENS (Paris); Member of the Archives Husserl laboratory) "Against apocalyptic history": Deleuze, the Israeli-Palestinian Conflict and Contemporary French Philosophy

Given France's diplomatic and military involvement in the Israeli-Palestinian conflict, this question became a matter of urgency for twentieth-century French intellectuals. Between 1978 and 1988, Deleuze explicitly engaged the Palestinian cause, reading it through a Marxist framework and situating it comparatively alongside French colonial history and indigenous decolonial struggles, thus implicating both political philosophy and philosophy of history. The singularity of his standpoint in the twentieth century French philosophical milieu is striking: he can be characterized as one of the most outspoken intellectual advocates for Palestine, expressly adopting the perspective of Palestinians and their political organization. How, then, can we account for the philosophical specificity of Deleuze's position on the Israeli-Palestinian conflict? His interventions challenge the dominant perspectives in French political philosophy, revealing a long-standing problem in philosophical history beneath media polemics. This paper aims to situate and explain the singularity of Deleuze's position within contemporary philosophy, arguing that his specific approach stems from the articulation of this concrete political example by the architecture of his philosophical work. In doing so, Deleuze likewise reconfigures the position of the writer within the intellectual scene. By interrogating how contemporary conflicts shape political philosophy through the writer's engagement, I explore how the Israeli-Palestinian conflict has marked contemporary French intellectual history and how Deleuze's discourse on Palestine resonates, often indirectly, in debates from the 1980s to the present day. Through this interrogation, I read French philosophy anew by showing how the Palestinian question persistently unsettles/confronts both philosophers and our interpretations of them, thus challenging the very theoretical frameworks through which it is conceived and demonstrating the lasting impact of Deleuze's legacy on contemporary discussions.

Varda Blum (PhD, Psychotherapist, Curator, Cultural Researcher) Transversality Between Visual Art and Relational Psychoanalysis

The conference title immediately sparked my interest, as my professional work connects directly to its subject matter. My practice engages with the fields of psychoanalytic psychotherapy, visual art and cultural research, fields that, for me, stand on a single plane, with no hierarchy among them. The paper suggests an interdisciplinary perspective focusing on the relations between psychoanalysis, visual art and Guattari's notion of Transversality. This paper argues that Transversality provides a productive framework through which to reconsider the concept of 'the Third', a concept conceived within Relational Psychoanalysis (Ogden, Benjamin). Re-examining "The Third" through this transversal lens will serve to demonstrate the additional role it may play in the field of visual art. The

paper illuminates the common ground between Transversality and "the Third", as they both share a destabilizing quality, disrupting binary and hierarchical structures, and cracking open hermetic systems to allow flow, so new forms of subjectivity become possible. The article will demonstrate these ideas through the art work of Mona Hatoum. Her practice enacts rather than merely illustrates these theoretical intersections. She produces a destabilizing unsettlement that passes through the bodily dimension. Her emphasis is on exposing underground currents, economic, political, and cultural. Her work examines the conditions for political thinking to emerge from aesthetic experience. Her installations function as a "Third" in the relational psychoanalytic sense: they disrupt the dyadic relation between viewer and object, destabilize fixed positions and open a space of negotiation. At the same time, her work operates transversally, cutting across institutional, political, and bodily boundaries without resolving into any single register. In Hatoum's work, the museum, the street, the body and the political unconscious are not separate domains but communicating vessels, held together by what Guattari would recognize as a transversal movement that refuses hierarchy.

Transversal Approaches: Rhizomes, AI Machines, Art and Archive

Joff P. N. Bradley (Full Professor, Graduate School of Foreign Languages, Teikyo University)

On the Surreal Smart City: Toward the Transversal Subjective City to Come.

I propose the concept of the surreal smart city through a perspective on the artist and architect Piotr Kowalski, Guattari, and the surrealist poet Ghérasim Luca. Against the dominant logic of the smart city as a frictionless, data-driven, and administratively optimized environment led by algorithms, I turn to Kowalski's vision of a "scientific luna park", that is, a concrete utopia that is at once half museum, half laboratory, and half playground. I understand this space as one for adults and children, citizens and dreamers alike, in which art, science, and technology are mobilized as collective experiments in subjectivity. Drawing on Deleuze's admiration for Ghérasim Luca's stammering poetry, I argue that the surreal smart city must likewise "stammer" poetically through its form and content. It must interrupt syntactic, functional, and aesthetic norms to reopen the city as a field of sensation, participation, and invention. Stiegler is crucial to this, and I place his thought in dialogue with Guattari's work. Kowalski's technological sculptures are read alongside Guattari's ecosophical project and ethico-aesthetic paradigm, with reference also to Jean Tinguely's kinetic sculptures, to reconceive urban space as a site of transversal experimentation rather than a closed system of control, which is the prevailing logic of the smart city. The subjective city is imagined as a machinic and pataphysical contraption à la Alfred Jarry, a living assemblage akin to the social sculptures of Joseph Beuys, the kinetic machines of Jean Tinguely. In dialogue with Guattari's resistance to what he called the vertigo of collective death, I conclude by framing the surreal smart city as a utopian yet immanent response to the technoscientific dystopian nightmare of contemporary urbanism.

Theodor (Saras) Sarafidis (*Postdoctoral Researcher, Panteion University*) Diagrammatic Rhizomes of liberty for post-AI machines.

Stafford Beer and Felix Guattari are two singularities in the chaosmos of liberty machines design. There is a transversal topology between them through which we can trace lines of flight in order to proceed to a new post-AI. Beer's Viable system model (VSM) is a map of the autopoietic structural couplings of organizations in a transindividual Body without Organs. VSM was implemented to Allende's Chile for designing "Cybersyn" as "a just in time" metasystem of network communications between People (System 5) and its operational economic and political systems (factories, universities, unions, and others) (systems 1). VSM was relied on heuristic algedonic loops of pain-pleasure (affects) (Stafford Beer, Antonio Damasio, Brian Massumi). Guattari's schizoanalysis as a metamodelization aim to liberate unconscious from the despotic signifiers of Money, Father, Oedipus, and so on. Schizoanalysis operates on the field force of four transversal functors: Territories of the Self (T), Universes of alterity (U), Machinic Phyla (Φ), and complexions of Flows (F), folding themselves and with each other in a constant transversalization of individual and collective becoming. The TU Φ F functor operates as a map for articulating affects and assignments of any group in a Grid for liberating desire. Through the transversal reticulation of VSM and Grid machinic Phyla (Φ s) in a rhizomatic metasystem, I attempt to diagrammatize paths for constructing liberty postmedia of "artificial intelligence". Experts and non-experts will participate on their design, based on a new ethico-aesthetic paradigm, beyond the algorithmic semiocapitalist governmentality of Big Data (Luciana Parisi, Franco Bifo) or Cyberopticon (Theodor Sarafidis). The post-AI machines will be generated by "Warm Data" transcontextual processing (Nora Bateson), steered by the mutual inclusion (Brian Massumi) and enunciation of human and non-human earthlings in heterarchical networks (Angela Espinosa) of constant heterogenesis and resingularization, surpassing the hierarchical models of domination.

Filip Biernacki (*PhD candidate, University of Białystok*) Steerability in the Algorithmic Counter-Renaissance :: Noise / Capture :: Crypto-Steersman

In an era of algorithmic capitalism and AI hegemony, classical navigational and epistemological coordinates are eroding. With Schmitt's justus hostis vanishing, the opponent is no longer defeated but criminalized. Moreover, there is no simple center left to target: capital operates through an abstract machine distributing power across infrastructural processes. The figures of the old Nomos – soldier, partisan, pirate – are replaced by three new assemblages of subjectivity. The Navigator, derived from Odysseus and the Kantian subject, imposes a transcendental grid on unfamiliar territory and retreats to the "island of truth," but collapses under conditions of computational opacity. The Gambler is the tired dividual of platform capitalism, stripped of earlier promises and reduced to compulsive wagering of time and affect within a gamified and financialized casino economy. Neither assemblage effectively engages algorithmic environments that simultaneously generate and neutralize contingency. Against both, the Crypto-steersman is introduced as a tactical assemblage

operating within and against the infrastructural production of steerability. Derived from *kryptós* (hidden) and *kybernētēs* (steersman), the term reactivates cybernetics as situated steering through concealment rather than transparency, noise rather than signal, and *chiffre* rather than digit, embodying what Foucault termed *khṛēsis*: an ethical mode of self-formation through technics. Drawing on Parisi's account of algorithmic incomputability and Yuk Hui's theory of immanent contingency, the paper argues that algorithmic systems generate structural excess only to neutralize it—outsourcing this suppression to surrogate workers who manually cleanse noise from datasets. Cryptographic noise is not inherently emancipatory but a constructed tactic whose efficacy depends on its institutional organization within sociotechnical assemblages. Political agency, then, is not representation but infrastructure. Following Deleuze's readings of Spinoza and Rousseau, the Crypto-steersman acts as engineer-legislator, replacing dependence on the arbitrary will of platform owners with dependence on things—not escaping the system, but rewiring it from within.

Eivind Røssaak (*Research Professor, National Library of Norway*)

AI and the Machinic Phylum: Transversality and Planetary Infrastructures in Art and the Archive

My paper proposes a rereading of Deleuze and Guattari's transversal accounts of technology to better understand the contemporary challenges posed by Artificial Intelligence. Working at the National Library of Norway, I occupy a site often imagined as the "guts and bowels" of humanities research: a vast archival machinery where cultural memory is digitized, maintained, and circulated. Like many large institutions, the Library is now under pressure to integrate AI across all levels of operation. Yet the desire to process cultural heritage through techno-mathematical means tends to obscure the material, geological, and geopolitical conditions that make AI possible: extractive supply chains, energy-intensive computation, and the global circulation of labor and minerals. The paper asks: How can we think and act transversally upon scales that range from local digitization practices to planetary extraction? To address this, I bring Deleuze and Guattari's concepts (the machinic phylum and their later notion of geophilosophy—the call for a "new earth" and a "new people") into dialogue with contemporary activist and artistic critiques of AI (e.g., Kate Crawford's work on the planetary politics of computation). These frameworks allow us to think AI as a continuum that links cognitive operations, technical assemblages, and mineral infrastructures. The paper ultimately argues that a transversal approach to AI should experiment with new paths to the constitution of collective assemblages of enunciation adequate to the scale of our technological present.

Koichiro Kokubun (*Professor, University of Tokyo*)

The Concept of the Other in Deleuze and Tournier: The Genesis of the Possible and the Problem of Depth

Deleuze's concept of the Other is famously formulated as "The Other is the expression of a possible world". This formulation persists even in his final

work, *What is Philosophy?* (1991). In his earliest paper, "Description of Woman: For a Philosophy of the Sexed Other" (1945) Deleuze explicitly acknowledges that this formula was borrowed from an essay by his friend, Michel Tournier. The essay in question is Tournier's "Impersonalism" (1946). In this work, Tournier discusses the radical consequences brought about by the concepts of consciousness and intentionality in phenomenology. Later, Tournier significantly developed this concept of the Other, leading to the publication of his novel *Friday* in 1967. This work was the subject of Deleuze's renowned review essay, "A Theory of the Other (Michel Tournier)" which was later reprinted in *The Logic of Sense* (1969). This essay represents the highest point of philosophical refinement in Deleuze's theorization of the Other. In this light, we can discern a "relay" of the concept of the Other between Tournier and Deleuze. However, a divergence occurred: Tournier turned toward the novel, while Deleuze continued to pursue the concept within philosophy. Why was this the case? It seems that Tournier's phenomenological treatise reached such an extreme conclusion that it left little room for further philosophical expansion. In contrast, Deleuze sought to elevate this insight into a rigorous philosophical theory. This explains why, despite being a review of a novel, his essay is titled "A Theory of the Other." Deleuze discusses there the genesis of "possibility" and "depth." In this presentation, I aim to trace the history of this conceptual relay and consider the consequences that follow from this conceptual genesis.

Tatsuya Higaki (*Professor of Philosophy, Senshu University, Tokyo; Professor Emeritus of Osaka University*) Deleuze and Kierkegaard, On repetition.

In the introduction to Deleuze's *Difference and Repetition*, Kierkegaard is mentioned alongside Nietzsche and Péguy as a source of thought on "repetition." Kierkegaard's discussion of "repetition" as a "new category" is positively praised, and repetition as an unmediated movement is highlighted. Deleuze refers to the nineteenth-century Danish thinker Søren Kierkegaard in many places throughout his work: the concept of absolute negative irony in *The Concept of Irony*, cited in the chapter "Irony and Humor" in *The Logic of Sense*; the Kierkegaardian idea of "belief in the world" discussed in *Cinema*; and Deleuze's attempt, in *What Is Philosophy?*, to draw Kierkegaardian transcendence into his own philosophy of immanence. In this presentation, I will consider the significance of Kierkegaard in Deleuze's theory of repetition, referring to Kierkegaard's own *Repetition* and *Fear and Trembling*, and also discuss the differences between Kierkegaard's repetition and Nietzsche's eternal recurrence.

Janae Sholtz (*Professor of Philosophy, Director of General Education, and Coordinator of Women's and Gender Studies, Alvernia University; Research Associate at the University of Johannesburg*) Transversal Thought: The Importance of Style in Deleuze's Onto-Epistemological Project

This paper elaborates on the centrality of style for Deleuze's onto-epistemological project and highlights the close relation between

Deleuze's conception of Style and the theme of transversality. Deleuze's reorientation of thought away from the "dogmatic image of thought" opens possibilities for thought as an infinite expression of real being that is never exhausted, never merely repetitively "correct," but rather generative and creative, varied and singular. With this shift toward the expressive nature of thought, we can think of this manner of being as a particular style. Deleuze claims that "Style in philosophy strains toward three different poles: concepts, or new ways of thinking; percepts, or new ways of seeing and hearing; and affects, or new ways of feeling. They're the philosophical trinity, philosophy as opera. You need all three to get things moving" (*Negotiations*: 164-5). This statement illustrates the transversal nature of Style. Through Style, philosophy, art, and life are intertwined in their creating capacities - each select from planes of immanence teaming with variations and virtualities in the construction of new concepts and affects and the disruption of rote ways of being. Thus, I want to posit style as a criterion for a new image of thought that resists capture in dogmatic or repressive paradigms because of its association with heterogeneity, perpetual mobility, and the embrace of transversality as a mode of creation. Style gives us an image of thought that is thoroughly integrated with the affective, sensual material world such that we must view thought as a way of being in the world, an onto-epistemological practice that requires the recalibration of our understanding of thought and subjectivity, indicating a form of immersive subjectivity as temporal and spiritual feeling.

Haris Raptis (*Assistant Professor of Media Philosophy and Aesthetics, Department of Communication, Media and Culture, Panteion University of Social and Political Sciences, Athens*) Traversing the Other: Deleuze, Tournier, and the Paradox of the Desert Island

This paper examines Michel Tournier's novel *Friday* (*Vendredi ou Les limbes du Pacifique*, 1967) through the philosophical framework developed by Gilles Deleuze in his essay "Michel Tournier and the World Without Others" (appendix to *The Logic of Sense*, 1969). Central to the Deleuzian reading of Tournier's *Robinsonade* is the concept of the "structure-Other" (*la structure-autrui*): the transcendental structure of the perceptual field whose progressive dissolution constitutes, for Deleuze, the true adventure of Tournier's Robinson. The Deleuzian phenomenology of perception in the absence of the structure-Other, however, is not limited to discerning the fundamental effects this absence produces within the perceptual field itself - namely, the collapse of the distinction between consciousness and its object, both as a spatial and as a temporal distinction - but extends to the effects of this dissolution at the level of desire. The paper traces the transversal crossing of the structural triptych of neurosis, psychosis, and perversion as mobilized by Deleuze to articulate and punctuate the adventure of Tournier's Robinson. It concludes by interrogating the concept of "perversion" and the distinctive use Deleuze makes of it. Why must we imagine Robinson as perverse, as Deleuze suggests at the end of his essay? What does Deleuze mean by "perversion" within the framework of this text? What is the singularity of Tournier's Robinson's invention, and what might be said about its ethical and political

dimensions? These questions are anything but self-evident, for one might argue that in this text Deleuze – drawing on certain Freudian and Lacanian references – makes a highly idiosyncratic use of the term “perversion,” in a way that ingeniously anticipates later Lacanian elaborations on the concept of “Other jouissance.”

Transversal Readings and Assemblages

Brent Adkins (*Professor,, Roanoke College in Salem, Virginia*)

The Transversal Conclusion to A Thousand Plateaus

The concluding plateau to A Thousand Plateaus doesn't operate in the same way as the preceding ones. This is the only plateau without footnotes. There doesn't seem to be an outside to connect philosophy to here. I would submit, though, that the conclusion exemplifies a transversal reading of A Thousand Plateaus as a consistent, heterogeneous assemblage. While there are no external references, the conclusion contains marginal references that refer back to the other plateaus. Here everything is connected to everything else in a new way. Deleuze and Guattari show that concepts are composed and can be recomposed in ways that are more useful. The plateau is laid out as entries in a dictionary or encyclopedia, but they are not in alphabetical order: Strata, Assemblage, Rhizome, Plane of Consistency, Deterritorialization, Abstract Machines. What's extracted from these mobile blocks is focused on invention and change. They all point to a perceptual semiotics in which things are defined by the possibility and modality of change. Stability is a function of change. Order is a function of chaos. To create new concepts, to do “plain old philosophy,” one begins at the anomalous edge that surrounds every assemblage. The conclusion to A Thousand Plateaus is thus a model (not the model) for a transversal reading of the book.

Maximilian-Frederic Margreiter (*External Lecturer,, Vienna University of Economics and Business; PhD candidate,, University of Vienna*)

Anti-production /And/Or/So, it's/ Nonproductive Expenditure: Transversal Communications Between Deleuze's And Bataille's Conceptions of Anti-Production and Expenditure.

The concept of anti-production is central to the theoretical framework of Deleuze and Guattari's *Anti-Oedipus* (1983, pp. 9–15). However, its conceptual significance is often overshadowed by its intricate link with the far more enigmatic concept of the body without organs, that as a full body, a *socius* functions as the primary agent of anti-production. Yet, by deemphasising the role of anti-production in *Anti-Oedipus*, one also runs the risk of overlooking the influence that Georges Bataille's thought appears to have exerted on the conception of both anti-production and consumption in Deleuze and Guattari's conceptual design. Most scholarship on Deleuze and also on Bataille – with a few notable exceptions in earlier research (see Didi-Huberman, 1995; Foucault, 2000; Land, 1992) – falls into this trap, either omitting or minimising any connection between the two thinkers, or even setting them in opposition (see Kaufmann, 2012). This omission is perhaps understandable, given the difficulty of forming a

coherent picture of their intellectual relationship from the few ambivalent comments Deleuze made about Bataille's work.

Only Holland, in his *Deleuze and Guattari's Anti-Oedipus* (1999, pp. 61, 114), strongly insists on the profound importance of Bataille's thought for the project of *Anti-Oedipus*. According to Holland, the concept of anti-production is directly drawn from Bataille's notion of expenditure. The difficulty with this interpretation, however, is that it does not fully align with Deleuze's and Guattari's own remarks on the matter (see 1983, p. 4, footnote), in which they equate Bataille's concept of expenditure with their idea of the production of consumptions. My talk therefore focuses on tracing how Bataille's concept of expenditure relates to the production of consumptions. A closer examination will reveal that Holland's association of anti-production with expenditure – despite Deleuze's and Guattari's countervailing comments – points us toward some of the most challenging problems in conceptualising the link between the third and second synthesis in *Anti-Oedipus*. What ultimately emerges from this inquiry is an unexpected transversal communication between Deleuze and Bataille, “that constitutes the singular unity and totality [of their thought], without suppressing their difference or distance” (Deleuze, 2000, p.168).

Diogo Nóbrega (*PhD, Researcher at the Centre for Research in Science and Technology of the Arts and at the NOVA Institute of Philosophy*) The Transversal Imperative of Perversion: Deleuze and the Political Affirmation of Difference.

Appendix 4 of *Logic of Sense*, devoted to Tournier's Robinson, offers an extensive reading of the concept of perversion. It ceases to be a quality attributable to the individual and becomes their very nature: Robinson “is himself perverse.” Deleuze grants perversion an ontological status, stripping it of any disciplinary circumscription (medical, legal) that would treat it as derivative or representable. Perversion names the essence of an animal without essence: it is Robinson's perpetual deviation, through which it reveals a “solar and dehumanized” figure, detached from any species indicator anticipating its potentialities or attend to its experience on earth. We discern here a silent dialogue with Aristotle. Deleuze resumes where the Stagirite left off. The description of democracy in Book III of the *Politics* as a perversion only correctable by a more extreme perversion – capable of dissolving, in and as democracy, a representable principle of itself, the *dēmos* – collides with the concept of specific difference. If the democratic city coincides, as proposed by Aristotle, with a “plurality” (*plēthos*) resistant to any drive to unity, it is not enough to subordinate it to a “plurality of human beings” (*pleiōnōn anthrōpōn*), keeping plurality hostage to a content. For plurality to be genuinely plural, it cannot rely on specific differences such as sex, race, gender, or species; otherwise, it collapses into pluralism, a multitude of centripetal meanings. Plurality requires that unity remain at variance with itself. It is a pure imperative of perversion, compelling difference to differentiate itself. Robinson is the index of this movement. But there is more: Oedipus, in *Thousand Plateaus*; Pellegrina, in *Cinema 2*; and a potentially endless gallery of Figures. The perversion each assumes as their most proper core constitutes a

"transversal" that does not gather them into a community of equals, but rather affirms, in common, difference itself.

Ioanna Lathyri (*Independent Researcher, Incoming PhD candidate, Department of Philosophy, University Paris Nanterre*) Jean-François Lyotard and Gilles Deleuze: Listening across the "différend" and "transversality".

In the presentation, I bring together the concepts of Jean-François Lyotard's "différend" and Deleuze&Guattari's notion of "transversality" in order to highlight a framework of ethical thought that is not confined to the reproducible limits, but transcends them. More specifically, the concept of "différend" refers to the radical incompatibility of two or more linguistic regimes without a common measure to express or resolve their difference, with language itself becoming a field of injustice. On the other hand, the concept of "transversality" refers to a movement that connects heterogeneous series, traversing differences without reducing them to a common measure or subsuming them under an identity. Reading together these two concepts can highlight new ways of communication, even where speech itself is impossible. However, it should be emphasized that I am not claiming or necessarily seeking reconciliation or synthesis, but rather the recognition of multiplicity, partial connection, and the interpretive responsibility. I therefore arrive at a politics of listening, a collective act that reflects on the significance of interruption and relationality more than on consent. This yields a renewed sense of moral vigilance toward the Lyotardian "différend".

Thanatopoetic Desire, Nomadic Thought, Transversal Aesthetics

Joel Hietanen, Oscar Ahlberg & Conor Spence (*Centre for Consumer Research, University of Helsinki; University of Western Australia*) What if we make desiring production thanatopoietic from the start?

Deleuze's development of the Spinozist potentialities of 'what the body can do' carry a generative impulse. Countless adoptions have turned the idea into a joyous story (Culp, 2016) that conflates autopoietic and self-assembling social processes with vitalist liberations. While appealing and convivial, what tends to be ignored is the murky underside of all assembling, or how "Desiring- machines work only when they break down, and by continually breaking down" (Deleuze and Guattari, 2000: 8). What are we to make of this irreducible 'breaking' in all desiring connectivity? Is it merely an entropic fact or can it betray a possibility to think of desire that teems with something more sinister and destructive? On a political register, it today seems that our capitalist reality is readily devastating belief in the capacities of joyful engagements. As Žižek (2012) quipped, affirming the creative experimentality of desiring production risks becoming rather than escaping the desire of capital itself. While we are encouraged to experiment with lines of flight, we also receive warnings against 'violently deterritorialising' and to only be 'a little crazy'. But in terms of desire, what is the inherent normativity that today makes the distinction a good or a bad BwO? Let us not forget, desire is also writ large on the death instinct, enjoying one's repression, and 'being the cop' is what

'really arouses'. The 'fantastic machine' of capitalism readily channels both joy and destruction. As Lyotard (2006) notes, there is no choice between a good BwO or death, as it is always just desire and death itself. Work on this situation tends to either fall into sad passions that follow Mark Fisher's hauntings or the fascisms of dystopian accelerationism. To get out of this deadlock, we propose an account of difference that pushes creativity to the innately thanatopoietic tendencies in desiring production.

Sean Francis Han (*PhD candidate, National University of Singapore*)
Deleuze, Bataille, and the Limit-Concept of Death

Prima facie, Gilles Deleuze and Georges Bataille appear, if not outright antagonistic, then, as Eleanor Kaufman suggests, strongly nonconnected. Read conventionally, Deleuze is the thinker of Spinozist joy, and Bataille the figurehead of darkness and excess. Against this, Maximilian-Frederic Margreiter offers a provocation: that we in fact find Bataille "at the very heart of Deleuze's thought". Specifying and furthering this provocation, I argue that it is the concept of death that we find at the heart of Deleuze and Bataille, and that this concept is utilised by both to establish their respective programmes of immanence. I show that death is not an accidental point of convergence between Deleuze and Bataille; its refiguration is necessitated for both who diagnose Heidegger, Freud, and (Kojév/Hyppolite's) Hegel's utilisation of death as installing a stabilising transcendence of Ownmost subjectification, life/death dualism, and sublimative recuperation. More perniciously, these philosophies exercise their transcendence over Being by recuperating the absolute alterity of death into their systems. Against this, I trace Deleuze and Bataille's mutual counter-movement towards Nietzsche. The death of God, the eternal return, and the will to chance are taken up to radicalise death into a process that is both depersonalising and destructuring, as well as infinitely creative and affirmative. I conclude by showing that Deleuze and Bataille utilise the concept of death as the limit-concept of radical immanence: an image of thought which draws upon the absolute alterity of death to articulate a vision of a radical immanence that violently undoes law, transcendence, and representation.

Evrin Bayindir (*PhD candidate and Teaching Assistant in Philosophy, Royal Holloway, University of London*)

Derrida and Deleuze on the Failure to Think: From Genital Thought to the Royal Faculty

Derrida claims that the 'provocation' of Deleuze's concept of 'transcendental stupidity' in *Difference and Repetition* consists in displacing Kant's mechanism of error. While error ratifies 'transcendental form' as a pregiven 'possibility', stupidity uproots that possibility from its 'usual territory'. Resisting subsumption under the 'table of categories', stupidity expresses the subversive capacity of a 'nonfaculty' – what Deleuze names 'the royal faculty'. Unlike error, stupidity is not an effect of faculty misuse, a misjudgement born of a failure to recognize reason's transcendental illusions. Rather, it marks the failure of reason itself as the principle governing the possibility of experience, thereby exposing

thought to an 'act' beyond judgement and a priori conditioning: thought neither represents the act nor actualises a dormant possibility to act, but itself acts insofar as stupidity exhausts the possible. Against error's complicity with human supremacy – animals cannot err – stupidity moreover elevates thought to a superior animality: 'So, bêtise is a thought. Bêtise is thinking'. Thought does something only when it does something stupid: that 'inhuman' animality where it fails to think. Yet, for Derrida, Deleuze never develops this insight, because a residual Cartesianism bars actual animals from the abyssal, inhuman unconscious disclosed by the breakdown of Kantian conditioning. Human supremacy persists, not because animals cannot think or err, but because they cannot be stupid: the overman's animality remains a human privilege. Derrida further locates a striking anomaly in *Difference and Repetition*: precisely where stupidity appears, the unconscious (the death drive) abruptly vanishes. Deleuze thus reaches a performative impasse: in seeking to avoid reserving this inhuman unconscious for the human, he sacrifices the productive unconscious entirely. Interestingly, although Derrida treats this omission as an 'inconsistency', he maintains that any non-Cartesian rupture with error must abjure the death drive altogether. The problem, then, lies less in the omission itself than in its rationale: a symptom of Deleuze unconsciously neglecting the unconscious, betraying his failed attempt to efface the last refuge of anthropocentrism within the overman. Contra Derrida, however, we argue that Deleuze's genital thought qua death drive – a faculty born rather than given a priori – already operates by exhausting the possible (desexualisation, depotentialisation). Derrida's crucial observation regarding the death drive's withdrawal indexes instead the book's deeper compulsion to transport thought beyond its genitality. In fact, between genital thought and stupidity stretches a veritable mountain range: the Ideas. Stupidity arrives only after genital thought generates the Idea, initiating the individuation whereby something quite other than a 'vitalised' death drive emerges: thought's Artaudian moment of 'central collapse'. Against both philosophers, we suggest that stupidity, irreducible to genital thought, may open thought onto a capacity to think its failure to think, its impending central collapse. Perhaps Artaud conceals a darker secret, one that evades genital thought's affirmations: a death divergent from that articulated by the death drive, not the experience in which thought is death, but that in which thought itself dies. Neither the Derridean aporia ('bêtise is thought') nor the Deleuzian cynicism ('playing the idiot'), but a thought thinking its own death.

André Arçari (*PhD candidate in Visual Arts, School of Fine Arts, Federal University of Rio de Janeiro; Visiting Researcher, Department of Art History, Free University of Berlin*) *Auge/Maschine: Dialectics of the Image and Visual Control in Harun Farocki*

The video installation *Auge/Maschine* (2001–2004) by Harun Farocki investigates the emergence of machinic vision within contemporary technological systems. Composed largely of military and industrial imagery, the work focuses on images produced by cameras, sensors, and automated targeting systems that are not primarily intended

for human spectators but for other machines. In this context, vision becomes operational: images function less as representations of reality than as elements within technical processes of detection, classification, and intervention. This paper analyzes *Auge/Maschine* through a constellation of critical theories concerning technology, images, and power. From the perspective of Theodor W. Adorno and Max Horkheimer in *Dialectic of Enlightenment*, the rationalization of perception through technical systems can be understood as part of a broader transformation in which instrumental reason increasingly organizes experience and knowledge. At the same time, the critical potential of Farocki's montage recalls the notion of the dialectical image formulated by Walter Benjamin, in which visual constellations interrupt the apparent continuity of technological and historical narratives. The installation also invites interpretation through the conceptual framework developed by Gilles Deleuze and Félix Guattari. The images assembled by Farocki reveal transversal assemblages linking military technologies, industrial production, computation, and perception. Within such networks, images circulate across heterogeneous domains and participate in processes of continuous modulation characteristic of what Deleuze describes as the society of control. By recontextualizing operational images within an analytical cinematic dispositif, Farocki exposes the political and epistemological conditions of machinic perception. *Auge/Maschine* thus becomes a critical site for examining how technical images reorganize perception, agency, and power in contemporary technological societies.

Transversal Intensities: Becoming-Minor, Feminism(s) and Ecology || Panel

Christos Marneros (*Assistant Professor in Law at the University of Nicosia*) Violent feminism(s) as transversal feminism(s)

Sotiria Imini Gounari (*Postdoctoral researcher, University of Athens (NKUA); Adjunct lecturer, University of Ioannina*) The metaphysics of becoming-minor

Kynthia Plagianou (*PhD, Independent Researcher*) Metaphysical underpinnings of transversal ecology

'Violent feminism(s) as transversal feminism(s)': The first paper reads the notion of transversality as an indispensable tool for feminist emancipation. It understands transversality as a process of decentralising and opposing totalising structures that often (if not always) capture emancipatory groups, movements and thought (Deleuze, 1988). To that extent, feminist thought, to avoid reproducing the very patriarchal institutions it opposes, has to embrace a violence as a necessary tactic and weapon for the struggle against patriarchy. The paper, drawing from feminist scholarly texts (Irene 2022; Dorlin 2022) as well as works of literature (Despentes 2002; 2010; 2024) and movies (e.g. *Raw* and *Titane* by Julia Ducournau and *Revenge* by Coralie Fargeat), argues for a violent, transversal feminism(s) which is a capable of opposing both patriarchy, but also, "the feminism of the respectable, the well-groomed, the screws, and the prigs" (Despentes, 2024:126-127). 'The metaphysics of becoming-minor': The second paper discusses the link between Deleuze's metaphysics of intensity (Deleuze,

1994) and Deleuze and Guattari's ethics of becoming-minor (Deleuze & Guattari, 1987). While both issues are widely discussed in scholarship, their connection is not well understood. Deleuze's attempt to propose a metaphysics of dynamism, relevant to the scientific developments of our time, links intensity to an unreachable limit, or else, a zero point. This zero point is crucially approached from three points of view, that of a seeming cancellation of intensity in actuality, that of a reciprocal determination of virtual elements subsisting the inexistence of any actuality corresponding to them, and that of the transformative point of Death at which intensity changes nature. This paper aims to show how the affirmation of this positive null point necessarily leads to an ethics of the minor. Such ethics affirms non-subjective positionalities such as woman, queer, disabled, black, poor, child, animal, molecule which correspond to the departure from the intensity of the dominant image of the human subject, and follows the positive tendency of such intensity to its creative zero point. Metaphysical underpinnings of transversal ecology': Scholars working in the field of environmental philosophy often argue that metaphysics is merely a series of methodological biases which hinder philosophy from engaging with ecological otherness (Marder, 2013). In this paper, I aim to challenge this view, which confines metaphysics to a specific form of discourse with foreclosing structures and a predicative logic that arguably cannot accommodate the ecological vocabulary we need today (Irigaray, 2017). While these criticisms are valid to a certain extent, they arise within a dominant monoculture concerning metaphysical concepts and methods, preventing environmental thought from exploring critical alternatives. Specifically, drawing from Deleuze and Guattari's distinction between 'transcendent' and 'immanent' metaphysics, I show that while transcendent or dogmatic metaphysics imposes totalising categories in a 'Procrustean manner' on anything attempting to systematise (Marder, 2013: 25), immanent metaphysics permits ecological systems to emerge as heterogeneous assemblages of constitutive productive differences, offering a rigorous vocabulary for developing a pluralist, transversal ecology (Deleuze & Guattari, 2005; Guattari, 2000). Finally, I argue that the logic of intensities derived from Deleuze and Guattari's notion of systematicity is crucial for understanding ecological 'agency' in ways that both de-centre human exceptionalism and reorient individual and collective practices towards new points of resistance.

Image-Matter: Materiality, Rhythms and Time

Faye Alafouzou (PhD candidate, Department of Philosophy, Emory University, Atlanta)

"A little bit of time in the pure state": Form, Force, Fragment. Reading Deleuze re-reading Proust on Time

This paper provides a close reading of Proust and Signs, as a double book, tracing the differences in Deleuze's reading of time in Proust between his 1964 and 1972 texts. For Deleuze, time itself is nothing but the irreducible simultaneity of divergent temporal series. The question of the unity of the series is constantly re-worked. In 1972, transversality names the formal

structure of this simultaneity—it is the dimension of plural time; yet, it also marks, I argue, a conceptual displacement: the pure form of time is supplemented by the pure force of time, fragmentation. In his 1964 book, Deleuze is faithful to Proust; in 1972, he produces Proust anew: there is a profound shift in his conception of time and the work of art. In 1964, he abides by the formal priority of time regained. The latter is privileged over time lost, annihilating, passing time. The work of art "reveals" essences as pure differences and it corresponds to the "absolute and original time regained" which holds in itself virtually all the temporal series and is called an "eternity". The time of involuntary memory is inferior to it— for it concerns time regained in time lost, thus, it is "an image of eternity". In 1972, Deleuze displaces Proust's temporal and aesthetic Platonism. He sets time and the work of art out of joint: There is no longer a hierarchy between the time of art and that of involuntary memory. Most importantly, time lost, time as loss, is deeper than time regained. The work of art no longer "reveals" but produces essences; it is a machine of production/fragmentation. What is the time of the artwork-machine? Its condition is no longer time regained but time lost, passing/passed time, the force of time as death and disjunction (—not eternity). Thus, the pure form of time is doubled by the pure force of time, irreparable loss. Transversality as a temporal dimension is a non-unifying unity that holds the disjointed as disjointed.

Sven Vabar (PhD candidate, Estonian Academy of Arts, Institute of Art History and Visual Culture) Transversing to/in/from any-spaces-whatever

Any-space-whatever is a lesser-known concept that Deleuze introduced in his two books on cinema. It is a physical space where an individual's sensory-motor schema that usually guides their everyday perceptions and actions breaks down so that they receive only affects. Deleuze uses any-spaces- whatever to describe a frequent human condition in post-World War II period in Europe that increased "the situations which we no longer know how to react to, in spaces which we no longer know how to describe" and where people see rather than act, becoming "seers". While some Marxist film scholars described protagonists in any-spaces-whatever as "passive, negative, neurotic and marginal", Deleuze argued against those scholars, finding that the weakness of sensory-motor links makes it possible to unleash immense forces capable of bringing about the disintegration of established, repressive hierarchies. However, there is degree of confusion surrounding the concept of any-space-whatever. For example, it has been treated as synonymous with either smooth space or haecceity, as well as with Marc Augé's non-place. Pascal Auger, the original author of any-space-whatever, also admitted that he meant something different from Deleuze by this concept. The aim of my presentation is to clarify the concept and to bring out its potential outside the narrow realm of film studies. I argue that what places any-space-whatever apart from smooth space, haecceity or non-place is the breakdown of sensory-motor schema. In this sense, any-space-whatever is similar to the much more famous concept of body without organs. To specify further: any-space-whatever is the milieu of a body without organs. As Deleuze defines in

"Proust and Signs", establishing transversals means causing leaps "from one world to another, from one word to another, without ever reducing the many to the One". Finding, creating and maintaining any-spaces-whatever substantially widens the scale of possibility of such leaps out of rigidly organized 'worlds'.

Felipe Kong Aránguiz (*Post-doctoral researcher, FONDECYT, Universidad de Chile*) Pulsation and transversality

Rhythm, for Deleuze, is first distinguished from measurement, and understood as the heterogeneity that is at the basis of any superficial regularity. This is the broad concept of rhythm from Difference and Repetition. In *A Thousand Plateaus* we find a more restricted concept: rhythm is distinguished from simple vibratory milieus, arising from the interaction of these with chaos. Thus, when Bergson speaks of the different "rhythms of duration" between humans, tectonic plates or electrons, he would be talking about vibratory milieus, but which only become properly rhythms when they are linked by a transversal line of becoming. Thus, Messiaen translated birds into music in a non-mimetic way, or Andy Hildebrand imagined autotune from seismic prospecting. Transversality allows transformation, it turns rhythm into ritornello, into a component of passage. The ritornello as a transversal rhythm is also expressed as a line or sound block. It is born from the territory in the direction of deterritorialization, thus becoming music. "Music submits the refrain to this very special treatment of the diagonal or transversal, it uproots the refrain from its territoriality" (ATP, 300). Drawing from Boulez, Deleuze and Guattari say that "moving along this transversal line, which is really a line of deterritorialization, there is a sound block that no longer has a point of origin [...] it is in "nonpulsed time" (ATP, 296). This block, taken over by music, leads to both proliferation and destruction. But the binary opposition between pulsed and non-pulsed is very restrictive to approach musical creation. Between the pulsed and the non-pulsed, a new transversal must be drawn. Richard Pinhas proposed the existence of a "pulsed Aeon", a floating time crossed by heterogeneous regular pulsations. Can we perhaps speak of a "holey time", pulsed by its own frictions with the heterogeneous?

Andy Broadey (*Artist, co-editor Journal of Creative Practice Research*)

Granite Rock: Traversing Cosmologies after Globalisation

This installation and research presentation articulates a trans-disciplinary collaboration between author Alicia J Rouverol and artist Andy Broadey realised in the format of Rouverol's short-story cycle *Granite Rock*, which is forthcoming in 2026 through Bridge House Publishing. Rouverol's hetero-chronological story cycle, spanning the historic period of neo-liberal capitalism, narrates lives shaped by displacement throughout this period. Broadey's aim is to articulate the formative technological, economic and cultural assemblages that imprint Rouverol's characters. As result the viewer/reader will traverse this disjunctive relation of text and image and navigate the processes of psychic individuation at work within the differing regional cosmologies featured in the cycle. This critical-cartographic

approach operates in tandem with Deleuze and Guattari's associated notion of transversality. Heterogeneous fragments comprising the cycle and the parallel formative dynamics conveyed in the images intersect in the viewer/reader's appropriation, shaping new beginnings or trajectories that might be resistant to the economic abstractions that shape the lives of those Rouverol depicts. I aim to develop sculptural forms that convey these formative, recursive and discontinuous forces as networks of productivity, using the materials of consumerism and the earth carrying the imprints of labour and the economy. I will make sculptures from consumer packaging and clay regional to Manchester, UK, which serves as a geographic fulcrum for the cycle, in a mobile studio in the back of a delivery van, whose suspended utility will serve as a point of separation between these artworks and their origin within the functionality of capitalist logistics. These works will reach their audience as photo-documentation within a gallery setting, framing this context of artistic display in a critical dialogue with the field globalised capitalist exchange it seeks to screen from its audiences. My intention for *Deleuze and Guattari Studies 2026* is to present this photo-installation and articulate it through a research presentation. I will require a gallery space in which I can present unframed photo prints. I will also bring copies of Rouverol's book and include these within the exhibition.

Transversality, Surveillance and Political Transformation

Henry Somers-Hall (*Professor of Philosophy, Royal Holloway, University of London*) *Greeks-in-Fusion: Sartre, Châtelet, and the Greek City-State*

The aim of this paper is to explore some of the responses to Sartre's analysis of group formation in the *Critique of Dialectic Reason* that emerged later in the French tradition. The focus of the paper will be on François Châtelet's 1978 paper, *La Grèce classique, la raison, l'État*. In this paper, Châtelet develops a reading of the Greek city-state as an attempt to resolve the difficulties Sartre identifies in maintaining the stability of a group-in-fusion. The group-in-fusion represents, for Sartre, the spontaneous development of what he calls a 'personal unity' of a group in the face of an external threat. Sartre argues in the *Critique* that this unity tends to devolve into acts of terror against its own members as it resists a collapse into a more abstract unity, then ultimately into sedimented institutions that reinstate abstract relations between their members. Explicitly taking up Sartre's categories here, Châtelet argues that many of the characteristics of the Athenian state, such as the appointment of magistrates by lots, the disruption of the distinction between the personal and the official role in the characterisation of members of assemblies, and the short terms of office for chief magistrates were all structures that attempted to ward off the accumulation of power into hierarchies and the emergence of a bureaucratic class that traditionally characterise institutions. In setting out this relationship between Sartre and Châtelet, I will show how Châtelet's work directly engages with the anthropologist Pierre Clastres's work on non-state societies, but also points forward to Deleuze and Guattari's work on social organisation. I will argue in concluding my paper that we can trace the roots of Deleuze and Guattari's own distinction between sedentary and

nomadic social organisations Sartre's concepts of serialisation and groups-in-fusion.

Neil Vallelly (*Senior Lecturer in Sociology, University of Otago, New Zealand*) *The Revenge of Insides: Transversality and Societies of Control*

The historicisation of Deleuze's 'Postscript on the Societies of Control' often rests upon a particular reading of the 1990s and the turn of the twenty-first century as a period of unfettered globalisation and the collapsing of boundaries, with Michel Hardt claiming, for instance, that societies of control entailed the end of 'insides' and 'outsides.' This paper situates Deleuze's 'Postscript' within an alternative history that was simultaneously emerging in the 1990s, one in which new insides and outsides were continually being created. New countries and territories sprung out of crumbling mega-states, border walls were erected across the Global North, and the rise of special economic zones equipped capital with extra-territorial and extra-legal spaces of accumulation. This paper argues that societies of control never dispensed with insides and outsides, but instead, insides and outsides have taken on different guises from older forms of sovereign power. Since the 2008 financial crisis, and especially in the last decade, insides and outsides have returned to dominate the political imagination, especially with the rise of anti-immigrant populisms and the return of competitive geopolitics. Undoubtedly, the Right have been much more effective than the Left in reacting to this alternative historical trajectory, and in doing so, have enabled insides to take revenge on outsides. The paper finishes by suggesting that the concept of transversality can help us both better understand actually-existing societies of control, as well as formulate alternative assemblages to regimes and practices of vengeance.

Kostas Karpouzis (*Associate Professor, Department of Communication, Media and Culture, Panteion University of Social and Political Sciences*)

From Orwellian Surveillance to the Expository Society

George Orwell's 1984 still shapes the dominant imaginary of surveillance as centralized, coercive, and imposed from above. Yet contemporary digital power increasingly operates through social media platforms and AI systems that solicit participation rather than merely enforce obedience. In this paper, we argue that the passage from Orwellian surveillance to Bernard Harcourt's expository society can be understood through a Deleuze-Guattari reading of platform capitalism. In platformed environments, users are not only watched; they are incited to post, react, curate, perform, and continuously expose themselves. Social media transforms visibility into a norm and self-disclosure into a routine condition of belonging. AI intensifies this process by turning traces of communication, affect, and behaviour into data for classification, recommendation, prediction, and automated decision-making. What appears as an expansion of freedom, i.e., the freedom to connect, express oneself, personalize content, or use generative AI tools, also becomes a machinery for profiling, ranking, and behavioural steering. A Deleuzo-Guattarian framework helps clarify this mutation. Deleuze's societies of

control describe the shift from enclosed institutions to continuous modulation, while Anti-Oedipus helps explain how digital capitalism captures desire by inviting subjects to participate enthusiastically in their own exposure. Social media users become data-producing relays in assemblages composed of interfaces, metrics, platforms, recommender systems, and machine learning infrastructures. Surveillance is thus no longer reducible to the panoptic gaze of the state; it is distributed, participatory, predictive, and embedded in everyday practices of communication. Dante's Inferno appears here as a secondary allegorical frame for the differentiated moral architecture of digital life: graded visibility, reputational sorting, desirability scores, and algorithmic sanction. By juxtaposing Orwell, Harcourt, Deleuze, and Guattari, we argue that surveillance now works less against freedom than through its networked and AI-mediated performance. This shift raises ethical and political questions about subjectivation, complicity, resistance, and the changing conditions of autonomy in digitally mediated societies.

Thomas Schlereth (*State Academy of Fine Arts in Karlsruhe, Germany*)

Inconspicuous transversality—On the in-between of "and"

The role played by the conjunction "and" in Deleuze/Guattari was the subject of the central chapter of my dissertation (Schlereth 2018: 151–206). The entire book took as its starting point the idea that an "and" can be added to the set of all possible statements. What does the conjunction express at this particular point? In various places in Deleuze/Guattari, there is a suspicion, an intuition, a palpable delight that every small, inconspicuous "and" announces and anticipates something of this overall relation to the open. Perhaps this is precisely the reason why, despite their repeated and frequently cited references to "and," Deleuze/Guattari have not produced a text devoted exclusively or primarily to the conjunction. Self-relation and self-relativization are consistently inscribed in every conjunctive practice. The uncertainty about the significance of the little word "and" in the context of Deleuze/Guattari's thinking will therefore remain well substantiated. The present contribution sets out to elaborate on the extent to which Guattari's concept of transversality constitutes an essential component of this "and."

AI, Desiring Production, Organology, Affective Neuroscience, Cosmopolitics

Tael Harper (*Associate Professor, Murdoch University*)

Artificial Intelligence (AI) and desiring production; the importance of transversal engagement with AI.

In this paper I explore how AI relates to desiring-production. By examining the processes of neural networks and machine learning it is possible to trace the operation of AI as an instantiation of Deleuze and Guattari's three syntheses of desiring production. Rendering the processes of AI in this way exposes the desire that haunts its 'thinking'. Deleuze and Guattari's theoretical framework allows us to analyse AI as both an assemblage of machines and also as a machine intersecting with other assemblages. In

this analysis, the promise of AI is that it might operate as a 'difference machine', producing what otherwise may not exist and allowing the formation of new, productive assemblages. The danger of AI is that it encourages a resistance to nomadic thought and re-enforces an 'ontological monoculture' that operates as an extension of the Urstaat (Escobar 2020). The analysis reveals that transversal engagements with AI are crucial to ensure that it operates as a difference machine and not as an apparatus of capture. I shall conclude by exploring what these transversal engagements with AI might look like.

Chris Washington (*Associate Professor of English, Francis Marion University*)

"How (A)I Die Now: On a Certain Black Rhizomatic Style of Politics"

Hysterical lamentations proclaim AI as the death of writing and thinking, a proposition that is highly dubious since it assumes that we were writing and thinking before. Almost certainly we were not, at least in the sense of rhizomatic writing and thought that Deleuze and Guattari illuminate and also in the sense of leftist thought; for those who allege AI is writing, they do so under the subscription to writing as a root system; meanwhile, no successful mass leftist movement has appeared since the transformation of late capitalism into late fascism—and its genocides (Palestine) and immigrant torture and murder (ICE in the U.S. with its roots in 60s anti-Black carceral logics)—which has goose-stepped recently once again onto the world stage to halt any abolitionist promise and progress. Of the former, AI works much like Deleuze and Guattari say philosophy and its writing work: for them, psychoanalysis, Marxism, linguistics have long been the purveyors of a certain "philosophy" that "has been formed historically and...effectively stops people from thinking." Both are root systems linear in their non-thinking "thought" because unable to think or write rhizomatically, which is to say, with style. Style, for Deleuze, is "the source of writing," the holding together of disparate unlike entities; "it is to stammer in one's own language." Style is transversal in nature, not totalizable but rhizomatic: "transversal communications between different lines scramble the genealogical trees." To think the transversality of rhizomatic style, I spring from Deleuze and Guattari to how Fred Moten styles a "collective head" Black poetics, which I argue resists AI's nonthought. Such a collective head style finds its political expression in Moten and Harney's undercommons but also, I show, in the rhizomatic claim of Huey P. Newton's revolutionary suicide: "I am We." It is in this way that Black rhizomatic style creates a new concept of politics, one that resists the late fascism which AI works to forward.

Duncan Cordry (*Visiting Professor of Philosophy, Ashoka University*)

Theses on the Exo-Organism

The theory of general organology, as developed in the work of Bernard Stiegler, understands technics as extending and modifying the history of organic life via inorganic organs. One concept approached through organology is that of the exo-organism: a specific organized/organizing ensemble of inorganic and organic organs. In this paper I present a

number of theses on the exo-organism that work to extract and develop this concept apart from the literary and philosophical body of Stiegler. By relating it to Deleuze and Guattari's pragmatics in *A Thousand Plateaus*, ultimately my goal is to show how the exo-organism can contribute to the strategic cartography of oppression and provide a useful notion for thinking about processes of stratification, or reterritorialization, involved in the absolute deterritorialization of a revolutionary political movement which aspires toward a global cosmopolitics.

Ioannis Politis Pervanidis (*MSc in Psychiatry, AUTH; MSc in Neurosciences and Biotechnology, University of Bordeaux*)

Between Brain and Desire: Deleuze–Guattari's Encounter with Affective and Spatiotemporal Neuroscience.

Recent developments in neuroscience and neuropsychanalysis increasingly move away from understanding the brain as a centralized organ of representation and information processing. Rather, the brain emerges as a dynamic field of affective modulations, rhythms, intensities, and nonlinear processes unfolding through continuous, metastable activity and oscillations. Such perspectives resonate with – yet, in the secondary literature, remain insufficiently integrated into – the philosophical project of Deleuze and Guattari (DG), for whom the brain could constitute a privileged site for the experimentation of thought. Here we propose a transversal, non-abstractive, non-reductive encounter between DG philosophy and contemporary neuroscientific topologies, as a productive disjunction that could enrich established understandings within both fields. Particular attention is given to Jaak Panksepp's Affective Neuroscience and its tensions with DG's concepts of desire, affect, and Ideas, as well as to Georg Northoff's Spatiotemporal Neuroscience and its account of dynamic world-self construction through brain (a)synchronies, couplings, and durations through its resonances with the dynamic thought of DG. We argue that such encounters between DG and modern neuroscientific/ neuropsychanalytic thought can provide a fertile foundation for a novel research program, which could open up possibilities for more dynamic and radical conceptualizations of subjectivity, individuation, neurobiology, and psychopathology. This may contribute to new cartographies of reactionary subjectifications and of modern forms of oppression, while simultaneously providing conceptual tools for the creation of new emancipatory ethico-aesthetical paradigms.

Transversal Cinematography, Lines of Flights, recomposition and the cut

Andreas Hudelist (*Postdoctoral Researcher, Department of Educational Science of the University of Klagenfurt, Austria*)

Transversal Cinematography: Jonas Carpignano's Films as Practices of Resistance and Collective Subjectification

The call presents transversality as a concept that unites heterogeneous components in a non-totalizing, non-hierarchical perspective, enabling new ways of thinking and writing and giving rise to radical therapeutic

communities and rhizomatic connections. This lecture argues that the work of Italian filmmaker Jonas Carpignano (e.g. Pio 2017 and Chiara 2021) exemplifies a transversal cinematography that sees itself as a political-aesthetic practice of questioning and resisting established hierarchies and essentialist thinking. Rather than conveying a coherent message or representing a particular ideology, Carpignano's work generates a dynamic, processual examination of power structures, subject formation, and the complexity of the migration experience. Carpignano's films cannot be reduced to a single discipline; they combine documentary aesthetics with fictional elements and ethnography with narrative structure. This heterogeneity—a central aspect of the concept of transversality—reflects the fragmented and multi-layered reality of those who exist on the periphery of the globalized world. Carpignano's films focus on the experiences of migrants and marginalized communities in Calabria, Italy, painting a picture that defies simple categorization. A central aspect of transversality in Carpignano's work lies in the way the films are produced. Carpignano often works with non-professional actors who bring their own life experiences to the films. This collaborative working method, which defies the traditional hierarchical structure of film production, creates a collective subjectivity in which the boundaries between filmmaker and protagonist become blurred. The protagonists are not viewed as objects of representation, but as active co-authors of the cinematic narrative. This practice is consistent with Guattari's concept of institutional psychotherapy, which emphasizes non-hierarchical relationships and collective expression. The film analysis itself can be viewed transversally. Carpignano's films cannot be reduced to a traditional interpretation of symbolism or narrative structure. Rather, it is necessary to understand the films as assemblages—as dynamic constellations of different elements that are constantly changing and reconfiguring themselves. The films are permeated by lines of flight—moments of resistance that elude control and codification. These lines of flight can be seen in the music, the camera work, the editing technique, or the dialogues. The lecture will explore these assemblages and reveal dimensions of a transversal cinematography.

Maria Sanida (*MRes, Comparative Literature, RHUL; Undergraduate Philosophy Student, NKUA*)

Sacred Lines of Flight: Transversality and Collective Recomposition in Pasolini's "Teorema" (1968)

Pasolini's *Teorema* is habitually read as allegory, erotic provocation, or theological parable, and, more recently, through Derridean hospitality as a drama of undecidable arrival. Such readings remain event-centered because they privilege the Visitor as rupture, a regime of signs in Deleuze's sense that compels interpretation, while neglecting the micropolitical differentiation of responses that follow. What remains under-theorized is how the film functions as a testing ground for bourgeois desire-machines and their structural incapacity for transversal recomposition. Drawing on Guattari's concept of transversality and the topology of smooth and striated space developed in *A Thousand Plateaus*, I argue that *Teorema* stages two divergent modalities of deterritorialization with incompatible political

consequences. The father's accumulative-competitive machine, the mother's seductive-power economy, and the children's consumptive-passive orientations each disintegrate under the Visitor's catalytic force. Yet these lines of flight are reactive and non-transversal as they implode into privatized pathologies that fail to increase the coefficient of communication across segmented roles. Emilia alone, by contrast, generates a transversal refrain. Her ascetic practice and miracle-working cut diagonally across class stratifications and symbolic hierarchies, theological registers, and economies of desire, converting private revelation into sacred-communal ritual and reorganizing circuits of care, speech, and participation within the village. In Guattari's terms, this marks an increase in the coefficient of transversality, as new relays emerge across previously stratified positions, producing a group-subject rather than isolated breakdown. Where Derrida foregrounds the aporia of the arrivant, Guattari accounts for the differential passage from encounter to either privatized becomings or collective recomposition. *Teorema* thus diagrams the political distinction between implosion and the construction of what Deleuze and Guattari call "a people to come," understood as a transversal capacity.

Yifen Beus (*Professor, Brigham Young University-Hawai'i*)

Fragmenting Cinema and Re-aligning the Line of Flight: Female Voices in Oceanian Filmmaking

In his 1993 essay 'Our Sea of Islands', Tongan-Fijian writer Epeli Hau'ofa challenges Western colonial views of Oceania as a vast geographic space separating small island nations. Instead, he reframes the Pacific Islands as interconnected by a shared cultural ancestry and an ocean that sustains life. By reconnecting the region's histories and cultural roots, writers and artists create a new line of flight that resists colonial storytelling and remaps Oceania's positionalities. Women filmmakers in Oceania, in particular, have contributed to a type of cinema that deterritorialises storytelling, aligning with the Deleuzian notion of a minor national literature. By deconstructing the master's tool (cinema) to dismantle the master's house (the grand colonial narrative), these filmmakers decentre dominant modes of representation. Two case studies exemplify this strategy: Waru (2017) and Vai (2019). Both films foreground Oceanian women's voices and contemporary struggles through a portmanteau format that narrates the present while opening a discursive space for talanoa about the past, present, and future. Cinema functions here as a site of resistance to reconfigure a Pan-Oceanian sisterhood through a carefully controlled filming format: each film consists of eight segments, linked by a motif or character, by different women filmmakers; each segment is filmed in a single take (or the appearance of), progressing in real time over ten minutes and focusing on the lived experiences, challenges, and hopes of a female protagonist. The intentional fragmentation of both films, combined with their formal codes, constitutes an effort to indigenise filmmaking. Their narrative structures reflect the geography of island-states—distinct yet connected by shared experiences—subverting dominant cinematic forms while remaining true to Oceanian storytelling. In doing so, these filmmakers take on a Deleuzian line of flight, claiming agency and

collective subjectivity to disrupt dominant hierarchies and mobilise the margins to 'dehistory' Oceania, to use Albert Wendt's term.

Laura Hengehold (*Professor of Political Philosophy, Philosophy of Gender and Sexuality, Continental European Thought, Case Western Reserve University in Cleveland, USA*) "Existence and Essence and Monads, Oh My!"

Standard narratives of twentieth-century French philosophy that present structuralism as triumphant over phenomenology, Marxism, and existentialism are coming into question with the new millenium. Among others, Knox Peden and Davide Panagia have recently sought new sequences and simultaneities, motivated in part by curiosity about Deleuze's debts to the generation prior to WWII, particularly Henri Bergson and Jean Wahl; and, where Spinoza is concerned, Léon Brunschvicg.

Though Simone de Beauvoir is rightly classified among the phenomenologists and existentialists, discovery of her diplôme on "The Concept According to Leibniz," written in under Brunschvicg's direction in 1928-29 adds an interesting twist to this reconsideration. The diplôme revisits Louis Couturat's famous effort to reduce Leibniz's metaphysics to his logic, en route to a general symbolization (characteristic) of all knowledge. Like her teachers Brunschvicg and Baruzi, Beauvoir critiques Couturat; but like Deleuze two decades later, she also critiques Leibniz for reducing all relations to identities, even as he contends that existences are qualitatively singular and unique. This paper reviews Beauvoir's early engagement with Leibniz in connection with the Leibniz we encounter in *Difference and Repetition* and *The Fold*. Most intriguing is Beauvoir's proposal that the differential of calculus can model the singular, incalculable gap separating each being's essence from its magnitude and existence. The transversal reading of French philosophy unexpectedly opened by the gap in which this thesis appears also suggests transversal readings of the history of feminism in the gap opened by Beauvoir's later magnum opus, *The Second Sex*.

Antonis Iliopoulos (*Visiting Assistant Professor of Philosophy, Emory University*) The transversal creation of a Deleuzian ouroboros by way of Peirce's logic

This paper puts the concept of transversality to use. Rather than merely referring to this dynamical kind of movement, I plan to follow a transversal line of flight between Deleuze's neo-Leibnizian metaphysics and the logic of the great American pragmatist Charles Sanders Peirce. To this end, I will be delving into *The Fold*, where Deleuze puts forth his own take on Leibniz's monadology for the ultimate purpose of providing the metaphysical foundations required by his previously developed nomadology. In his foray into Leibniz and the Baroque, he frames Monads or (as he also calls them) Individuals, as a class of beings, and specifically as the fourth class of beings in a fourfold system that also includes the Identicals, the Definables, and the Conditionables. What is especially interesting about these four classes of beings is that the Monads and the Identicals are presented as being in an inverse relationship with each

other, much like reciprocal numbers—Deleuze specifically associates Monads with $1/\infty$ and Identicals with $\infty/1$. To trace the logical underpinnings behind Deleuze's transition from the first to the fourth class of beings and from the fourth back to the first, I will be drawing upon Peirce's categories of being: Firstness, Secondness, and Thirdness. Interestingly enough, these three categories correspond perfectly with the first three of Deleuze's four classes of being, but Peirce's system has no fourth category. It is a triadic, not a tetradic system. Instead of seeing this as a problem, I intend to harness the difference between these heterogeneous domains in order to account for what I see emerging through their coalescence—namely, an ouroboros. In this paper, the tail-eating serpent is ultimately meant to signify the point where God and the World (to use Deleuze's terms) come together, and the former breathes new life into the latter.

Charles Bowen (*Associate Lecturer, University of Winchester*)

Does Deleuze botch perspectivism? Compossibility and cosmology from Leibniz to Nietzsche.

Leibniz holds an ambiguous place in Deleuze's thought. On the one hand, Deleuze prefers Leibniz's notion of "impossibility" to Hegel's "contradiction" because where the latter deals with essences, the former deals with events. Events – or monads – are expressions of a world, and compossibility between events describes their expression of the same world, in which both can exist. Impossible events, therefore, are not contradictory, but simply separated by a cosmological break. On the other hand, however, Leibniz effectively reintroduces contradiction through the mandate of God. While impossible events can in theory coexist (in different worlds) God does not allow this, because He has created only one world: the best possible world, whose events are (by definition) compossible. The stability and knowability of this world must be preserved. Events thus effectively become essences once again, because they cannot be other than they are. Deleuze therefore consistently concludes the same way: Leibniz makes a good start, but it is impossibility that interests us most. He hence invokes Nietzsche at this point, whose "perspectivism" is "a much more profound art than Leibniz's point of view" (LS 198). Leibniz's events are distinct points of view on the world, but the world itself is unchanged. Nietzsche, by contrast, rejects God's judgement, and so allows impossible perspectives – expressing different worlds – to simultaneously exist. These perspectives coexist in their difference, and all their worlds are equally real: there is no true, underlying world to be reached. This is then what, for Deleuze, Leibniz should have said. Stripped of their divine coherence, events express the very differentiability of existence. Nietzsche's own perspectivism is largely epistemological, but Deleuze's cosmological perspectivism implies the literal and actual existence of multiplicitous incompatible worlds – as many as there are perspectives or events. This follows, at least, on Deleuze's own terms. I however claim that Deleuze shirks this conclusion: ultimately, he says, impossibility itself falls away, and perspectives become again compossible in a "universal communication of events" (LS 203). Events

here express not the world ordained by God, but a world of pure difference. This remains, nonetheless, “a” world that envelops and neuters the prior cosmological multiplicity. In his desire to allow events to communicate across difference, Deleuze effaces their specificity. He hence idealises compossibility no less than Leibniz does – albeit in a very different form – and so sacrifices the transversal force that perspectivism should provide. A truly perspectival cosmology therefore requires that worlds proliferate beyond measure, and that their communication not be a *fait accompli*. It requires, that is, impossibility, with the real, material difference it brings.

James Emery (*PhD candidate, Purdue University*) Gilles Deleuze's Pluralist Ethics of the Fold

Although Gilles Deleuze never composed a systematic work of ethics, his later works on Foucault and Leibniz articulate a distinctive ethical orientation through the concept of the fold. This paper develops an account of a pluralist ethics of folding that operates along two interrelated dimensions. First, drawing on Deleuze's reading of Foucault, it interprets ethical subjectivation as a topological process in which power folds back upon itself to produce an inside of the outside. Resistance does not emerge by transcending power relations but by bending force into an auto-affective relation, forming a self capable of acting upon its own capacities. Ethical practice, on this view, consists in cultivating habits and dispositions—an “absolute memory”—through which power becomes stored, refined, and activated as character. Second, drawing on Deleuze's interpretation of Leibniz, the paper understands ethical freedom as the expressive integration of a soul's minute perceptions and inclinations into a voluntary act. The ethical problem is not liberation from the teeming multiplicity of inclinations that constitute experience, but the production of accord among them such that action expresses the maximal amplitude of the self at a given moment. Freedom therefore depends on timing, attunement to the *kairos*, and the capacity to synthesize difference into a singular motive. Taken together, these two strands recast ethics as experimentation in power rather than obedience to norms or the application of universal rules. An ethics of the fold concerns the active habituation of bodies, the temporal calibration of action, and the creative integration of multiplicity into expression. By articulating these dimensions, the paper argues that Deleuze's late philosophy yields a coherent pluralist ethical framework grounded in immanence, subjectivation, and the cultivation of one's capacity to act.

Enyuan Kang (*PhD candidate, Binghamton University*)

Transversal Anamnesis: Deleuze's Second Reversal of Platonism

This article proposes a twofold interpretation of Gilles Deleuze's reversal of Platonism. While this reversal is typically localized in the expulsion of the copy by the simulacrum, I contend that merely substituting the dyad of “the Other and the Simulacrum” for “the Same and the Copy” risks reinstating the very Platonism Deleuze criticizes. Consequently, Deleuze must undertake a second reversal: a transversal subversion of the theory of Ideas

via anamnesis. In Proust and Signs, Deleuze traces a transversal line that links the immemorable to memory, subsequently redefining the simulacrum not as a false appearance, but as the indiscernibility between reality and appearance. Finally, drawing on the 1983 Cinema and 1986 Foucault seminars, I demonstrate how this transversal line constitutes the ultimate task of Deleuze's philosophy: the identity between the absolute Inside and the absolute Outside. This identity stands in sharp opposition to the Platonic Idea, which remains identical only to itself and nothing other.

Yu-Cheng Cheng (*Postgraduate Researcher, National Cheng Kung University, Taiwan*)

Aiontransversality: Heraclitus, Black Hole, and the Chaomopolocene

The paper concentrates on how ‘Aiontransversality’ condenses Heraclitus's αἰών, Gilles Deleuze's Aion, and Félix Guattari's transversality to unfold a dissident space of ontological time instituted by homogeneous Chronos (Χρόνος) and anthropocentric temporality, such as the Anthropocene as a human epoch. Therefore, the paper will orbit three questions. How do Deleuze and Heraclitus present the temporalization of Aion? How does the process of temporalization through transversality create a singularity as a liminal space from Deleuze and Guattari's black hole? How do Deleuze and Guattari's concepts of Aion and transversality respond to the Anthropocene through the temporality of chaosmos? The first phase reconstructs the genealogy of Aion from Heraclitus to Deleuze. Heraclitus narrates ‘Aion’ (αἰών) as a child at play in Fragment 52, where the child assumes the position of king in the game, reversing adulthood and childhood as pure force and anthropomorphizing time. By contrast, Deleuze conceptualizes Aion as the incorporeal time of events, which is infinite and transversal temporality diffractively and superpositionally, as “always passed and eternally yet to come” (170) in *Logic of Sense*. Aion is counterclockwise to the Chronos with measurability, circulation, and corporealization in reality. This temporalization unveils the second problem. How does Aion unearth the regime of singularity to generate heterogeneous becoming? As Deleuze and Guattari emphasize, “Subjectification is never without a black hole” (196) in *A Thousand Plateaus*. The black hole operates as a point of capture for the system of factuality, diagramming gravitational subjectivation through the transversal line. Thirdly, Aiontransversality reconfigures the politics of scale in the Anthropocene by foregrounding the entanglement of geological and historical time in cosmopolitics, as Gerard Delanty and Aurea Mota's concept of the ‘Cosmopolocene’. In response, I propose the ‘Chaomopolocene’ to intervene in the separateness of chaos and cosmos dichotically through Guattari's chaosmos in the debates of the Anthropocene.

Clàudia Sánchez Vidal (*PhD candidate, Complutense University of Madrid*) The aesthetic implications of Deleuze's passive syntheses of time.

With this contribution my aim is to show that Deleuze's philosophy of time is inherently linked to the problem of the genesis of real experience and that, therefore, reality emerges as an effect of the differential and transversal relationship between the three passive syntheses of time. For

that, I will mainly take into consideration the concept of time as it is expounded in *Difference and Repetition* (1968). From there I will draw connections with earlier and later works with the aim of highlighting the complexity of Deleuze's thinking on time, a complexity that becomes evident once his works are read in their mutual resonance rather than in isolation. Thus, I will draw on Proust and *Signs* as well as on the concept of *ritornello* from *Mille Plateaux* and the notions of *Cronos* and *Aion* from *The Logic of Sense*. This seeks to illustrate how in the earlier texts a particular version of the third synthesis of time –understood as the one that introduces the caesura that allows for the genesis of the real– is already at play, and that even in the writings where the notion of “passive synthesis” seems to have been superseded, something like its dark precursor continues to function and becomes essential to think both the political and aesthetical implications of this novel conception of temporality. At stake here is the immanent character of Deleuze's philosophy: the genesis of the real and the production of sense do not refer to a transcendent ground but unfold within the plane of immanence itself, through the differential relations that constitute experience. In this regard, the creation of sense is neither reducible to subjective intention nor to objective signification but emerges as an immanent event at the interface between language and the real. My contribution will mainly examine the aesthetical implications of Deleuze's complex consideration of time by exploring how sense is created through literary writing as a transversal field where time, language, and experience intersect.

Sinan Turan (*PhD candidate, Villanova University*) *The Humorous Affirmation of Higher Empiricism: Passive Synthesis and the Transcendental Unconscious in Deleuze's Reworking of Kant's Transcendental Deduction.*

Deleuze characterizes humor as a technique of subversion: through an overly zealous application of the law to the point of absurdity, the humorist produces the very result which the law was intended to forbid. This paper argues that *Difference and Repetition* is precisely such an exercise in humor. By applying Kant's transcendental critique of empiricism to the Kantian architectonic itself, Deleuze is able to bring about a radicalization of the critical project which gives rise to the humorous affirmation of a 'transcendental empiricism'. The principle which Kant mobilizes in order to sound the death knell of classical empiricism can be summarized as follows: every unity of heterogeneous elements presupposes a prior act of synthesis. If experience is a unity of concepts and intuitions, then this cannot be taken as the immediate starting point of cognition; rather, experience is a mediated result which must be explained. To account for the unity of the empirical, however, Kant posits an a priori synthetic unity of the subject as the ground of experience. Accordingly, the guiding principle of the critical project can be turned against transcendental idealism: the synthetic unity of the subject cannot be originary, its genesis must be explained. In the second chapter of *Difference and Repetition*, therefore, I contend that Deleuze returns to Kant's transcendental deduction in order to formulate an alternative model of synthesis, which

refuses the presupposition of a unified self-consciousness in possession of a priori concepts. Taking up the Kantian notion of intensive magnitude as that which is given prior to the conceptual mediation of extended intuition, Deleuze is able to formulate an impersonal conception of synthesis which is necessarily passive, sub-representational, and unconscious. Deleuze thereby demonstrates that the representational unities of the subject and the object emerge immanently out of the anarchic play of intensive, temporal differences.

Lars Bang Jensen, Ida Spangsberg & Laila Dalgaard Fink (*VIA University College, Aarhus*) *Transversality and the Challenges of Vocational Education in Denmark*

Vocational education occupies a particularly complex and challenging position within the Danish educational landscape, as well as internationally. This field is often perceived as especially problematic due to its composition and societal role. On one side, vocational education attracts young people who have been deemed unsuitable for the conventional academic pathway leading from gymnasium to university. These students are frequently advised to pursue vocational routes as an alternative. On the other side, vocational education also welcomes young individuals, often from families with a tradition in vocational work, who are highly motivated and deeply committed to following a vocational profession. Central questions arise, such as whether to accept or resist the prevailing societal perceptions of vocational education and how this type of education is viewed from other vantage points within the broader field of education. Vocational education becomes, therefore, a site of ongoing negotiation and struggle, where the influence of industrial 'logic' is especially pronounced, and thus we see a potential for transversality. This paper draws on empirical data obtained from interviews with teachers working in gymnasiums, exploring their perspectives on collaboration with their counterparts in vocational institutions. Additionally, it incorporates accounts from pupils, offering insights into their experiences and the distinct space they inhabit within vocational schools and gymnasiums. Our analysis demonstrates how the concept of transversality provides a valuable framework for understanding, mapping and potentially dismantling the complexities of vocational education.

Thomas Symeonides (*Adjunct Professor, Athens School of Fine Arts & MA Aristotle University of Thessaloniki*)

Transversal Research, or How to Design an Experimental Pedagogy

The aim of this paper is to articulate a line of inquiry emerging from my own practice of thinking, writing, and designing, as well as from my collaboration with two postgraduate programmes: the MFA in Fine Arts at the Athens School of Fine Arts and the programme Advanced Design: Innovation and Trans-disciplinarity in Design at the School of Architecture, Aristotle University of Thessaloniki. More specifically, the paper examines the terms and conditions under which a transversal mode of research may be constituted, with particular emphasis on the theory and practice of the line and on its relation to writing practices. Two key axes will be explored:

first, the production of design experimentation through engagement with specific textual bodies; second, the production of textual bodies through experimentation with already designed space. At the same time, the paper approaches through a critical lens a set of concepts and practices, such as fabulation and tale-making, in relation to the bibliographical sources informing this research, whether drawing directly on Deleuze and Guattari or indirectly on thinkers working in their wake, including above all Isabelle Stengers, Bruno Latour, Rosi Braidotti, and Kamini Velodi. Starting from the broader question of how art history, understood as a field of aesthetic practices, might be reformulated through the contributions of Deleuze and Guattari, my argument focuses on transversal research and experimental pedagogy in order to address the political and ethical dimension that both animates and actualizes this problematic.

Maria Kristina Börebäck (*Independent researcher, affiliated member CEFO, Uppsala University*) Transversality as vector of thought: A schizoanalytic approach to critical thinking in higher education

This paper develops a schizoanalytic account of critical thinking by treating it as a transversal vector of thought that moves across pedagogical, epistemic, and affective fields within contemporary academia. Drawing on Deleuze's account of thought as an event that interrupts recognition (1994), and his treatment of transversality (1972/1964), I argue that higher education often territorialises critical thinking into a normative, hierarchical, and assessment-driven practice. Such arborescent models restrict the conditions under which thought can occur, reinforcing what Alvesson and Deetz (2022) describe as "functional stupidity" and limiting the emergence of autonomy, creativity, and difference. Against this, the paper conceptualises critical thinking as a transversal force that forms unexpected connections and opens new lines of inquiry. Schizoanalysis is used as a method for mapping how academic environments organise flows of desire, regulate subjectivities, and produce both blockages and potentials for transformation (Deleuze & Guattari, 2000/1983; Savat & Thompson, 2015). This approach makes it possible to analyse how expertise, authority, and normative expectations shape what can be thought, questioned, or imagined within higher education. This transversal perspective resonates with Guattari's (2008) expansion of transversality, where mental, social, and environmental processes form a single heterogeneous field. Within this field, *Bildung* can be reimagined as an ecological and relational process rather than an individual ideal and instead understood as a practice of cultivating sensitivities that allow thought to move beyond representational models and habitual assumptions. The paper suggests that schizoanalysis can help identify and amplify the transversal openings that already exist within academic practice, enabling new cartographies of thought and collective becoming. Rather than treating higher education as an experimental field, the aim is to show how transversal vectors of thought can create small but significant spaces for resistance, creativity, and transformation within it.

Roula Kitsiou (*Assistant Professor, University of Thessaly*)

Transversal becomings: Engaging Refugee Youths as Peer Researchers in Language Research

In the context of the project Rhizo-Eduscapes (HFRI, 2025-2028) we aim to explore educational spaces within hosting centers for unaccompanied minors located in Greece through rhizomatic (Deleuze & Guattari, 1987), participatory (Ellis et al., 2007), arts-based (Lenette, 2019) and critical place-based (Springgay & Truman, 2020) methodologies. In order to achieve that, we have included in our research team five (5) former unaccompanied minors who are currently young undergraduate students in the Greek academic environment. Specifically, aiming at including refugee youths' perspective in language research (Halilovich, 2013; Hearn et al., 2022), while developing their research subjectivities, we have created two-membered peer groups, that comprise of undergraduates-youths with a refugee background, and graduates-youths who have recently finished their studies at the university. In this paper, we refer to aspects of creating this community of becoming researchers together (Deleuze & Guattari, 1987) through various processes that include (i) walking in local contexts as a critical multimodal and multisensorial way of co-learning (see Lamb, Gallagher, & Knox, 2019), (ii) co-creating and sharing multimodal artefacts in offline/online group meetings and social media (Poulsen & Kvåle, 2016), and (iii) co-reflecting in safe translanguaging spaces (Wei, 2011) that enable creative ways of presenting the self. In order to reflect on the ethics of these becomings, we draw on the concept of transversality (Deleuze & Guattari, 1987) construing peer groups' work as semiotic assemblages (Penycook, 2017) that integrate diverse experiences, literacies, sociolinguistic repertoires and institutional arrangements. In addition, engaging in place-based in-the-middle (rhizomatic) language research processes beyond traditional research trainings, such as urban walking and social media sharing, peer researchers flow in and through embodied, multisensorial, and digital lines of flight that enable cross-scalar research relations. This transversal collaborative production of knowledge disrupts established ways of doing research in liminal spaces (Tufi, 2017), and reterritorializes participatory language research beyond national, sociolinguistic and academic borderings. Finally, as an analytical lens for the becoming researcher, transversality emerges as a dynamic process that enables desire for learning and for sharing in common non-hierarchical translanguaging spaces. Language research thus becomes a transversal, self-reflexive and shared literacy process, as well as a place of knowledge production through mutual transformation and empowerment.

A Transversal Reading of Contemporary Music

Stefano Oliva (*Associate Professor of Aesthetics at the Niccolò Cusano University*) A transversal reading of Luciano Berio's 'language of languages'.

In my talk, I will attempt to connect Gilles Deleuze's concept of transversality with Berio's idea of complexity as a composer. In particular, I

will reflect on the way Berio speaks of music as a 'language of languages', not in the sense of implying a hierarchy between different languages, but rather as a form of synthetic complexity that does not give rise to different hierarchical levels. In fact, as Berio writes, music cannot be considered a metalanguage; however, being capable of absorbing codes and expressions from many artistic forms, it is an example of artistic transversality. Referring to an anecdote told by the linguist Roman Jakobson, Berio states that music is omnipresent, meaning musical expressiveness tends to transcend the boundaries usually associated with classical music by reworking and recombining elements from various sources. According to Deleuze and Guattari, who explicitly quote Berio in *A Thousand Plateaus*, music is a language of languages whose viscosity is effusive and heteroclit. Berio himself demonstrates this in works in which he recomposes elements of classical music, distant cultural traditions, popular music, and artistic and literary influences.

Anastasia Georgaki & Tilemachos Mousas (*Professor, Music Studies, Kapodistrian University of Athens; Artist, Composer, Kapodistrian University of Athens*) *Territorializing the Voice: Embodied Vocal Interaction Between Smooth and Striated Space in Kinesthesia 2.0.*

This paper examines embodied vocal performance through the conceptual distinction between smooth and striated space proposed by Gilles Deleuze and Félix Guattari in *A Thousand Plateaus*. The discussion is situated within the design and performance practice of *Kinesthesia 2.0*, an interactive system that extends the singing voice through gesture-driven control of real-time sound processing in other timbral linguistic and paralinguistic characteristics that serve the tragic text. Rather than treating the voice as a discrete acoustic signal, the system approaches vocal performance as an embodied field of action emerging from the coordination of breath, resonance, posture, gesture, facial control and movement. Within this perspective, the voice is understood as a dynamic process of voice frequencies, intensities and timbral changes in which sonic expression unfolds through the continuous coupling of body, sound, and perception. The computational architecture of the software *Kinesthesia 2.0* inevitably organizes gesture and sound through discrete parameter mappings, producing a striated interaction space structured by algorithmic control. Yet the performer encounters this structure not merely as a system of constraints but as a terrain of expressive navigation. Through the continuity of breath, vocal phrasing, facial control and bodily gesture, the performer traces trajectories that resemble the smooth spaces described by Deleuze and Guattari—spaces characterized by fluid movement, variation, and open-ended exploration. In this sense, performance within *Kinesthesia 2.0* can be understood as a process of ongoing territorialization and deterritorialization. Algorithmic mappings establish temporary structures that stabilize interaction, while embodied vocal gestures continuously exceed and reshape these structures through expressive variation and sonic emergence. The system thus operates at the intersection of structured computational order and the fluid dynamics of embodied musical becoming. By situating gestural interaction within the embodied practice

of vocal performance, *Kinesthesia 2.0* proposes an approach to musical interface design in which technology participates in the unfolding ecology of vocal expression. Within this ecology, algorithmic processes do not replace performer agency but form part of a relational field in which voice, gesture, and computation co-produce evolving sonic spaces between smooth and striated organization.

Richie Lux Kramár (*Poet, Director, PhD candidate at the Janáček Academy of Performing Arts, Brno*)

The Prompter's Ritornello: Refusal and Opacity in the Margins of Opera

This paper examines the operatic prompter as a transversal figure whose existence is defined by a perpetual suspension between the voiced and the unvoiced. Operating from the margins, the prompter facilitates the continuity of the performance while remaining structurally excluded from its audible representation. I identify a structural alignment between the liminal labor of the prompter and the trans subject: both inhabit spaces where audibility is conditional and vocal presence is often permitted only under strictly prescribed, normative conditions. The research focuses on the discord between body and voice as a productive site of resistance. Rather than seeking a harmonious or easily categorized identity, I propose that this discord enables a vital strategy of opacity. In a climate that demands radical transparency and the exhaustive documentation of marginalized bodies, the refusal to be fully decoded becomes a political act. By intentionally dwelling in the gap where the voice and body do not align, the trans subject led by the prompter resists being captured or stabilized by institutional archives. The presentation explores the power of the secret voice (of both prompter and trans subject) as a ritornello—a resonant, iterative refrain that cuts across the macroscopic levels of the institution and the molecular levels of existence. This secrecy is not a form of hiding or escape, but an active line of flight that traverses disciplines and hierarchies. Through a prompter ethos, the research moves toward a haptic, relational practice that privileges the desynchronized over the stable. By maintaining a presence in the wings, the trans voice carves out a transversal space for a collective becoming that resists the totalizing logic of late capitalism.

Anastasia Chintzoglou (*PhD candidate in Theatre Studies at the University of the Peloponnese; Stage Director, Sound Designer, Theatrolgist*) *Score as Transversal Dramaturgical Field in Christou's Anaparastasis I: The Baritone*

This presentation examines Jani Christou's *Anaparastasis I: The Baritone* (1968), written for solo voice and chamber orchestra, through the lens of performance studies. Situated within music theatre, a genre already marked by crossings between music, text, voice, body, space and listening, the work is approached as a transversal dramaturgical field. Christou's concept of "metapraxis" – the performer's disengagement from an established musical identity through extra-musical acts – can be read as a deterritorialisation/reterritorialisation of both the performer and the stage function per se, as musical execution is detached from its established role

and opened onto a wider performative process. The work uses the opening lines of Aeschylus' Agamemnon, spoken by the Watchman. Rather than functioning as a source for linear dramatic representation, this reference introduces a dramaturgical condition: waiting, signal and sudden attention. In Christou, this Aeschylean condition is displaced into the structure of the score, where the signal becomes a cue and opens points of transition and transversal passages. Through a dramaturgical reading of the score, I approach notation beyond its descriptive function, as an activating dramaturgical structure, where written marks activate shifts between embodied action, vocal material and instrumental gesture; dramaturgy thus emerges through field modulations that reorganise the performance event and reshape the spectator's attention. Within this framework, the vocal articulation of the text is displaced from semantic narration toward a transversal function: it becomes sound-material, shaped by vocal pressure and bodily intensities. The orchestra enters the same field of action, extending the vocal body in space and forming a machinic assemblage. This reconfiguration allows the work's ethical and political dimension to be approached at the level of the performance micro-structure: in the destabilization of hierarchies between voice/body, composition/performance, meaning/materiality, soloist/ensemble, stage/listening. In Anaparasstasis I, transversality is enacted as a performative reorganisation of the stage event.

Transversality and the Politics of Resistance

Martin Fereš (*PhD candidate, Palacký University in Olomouc, Czech Republic*) The Soil for Transversality: A Defense of Democracy through Permanent Revolution and Axiomatics

While Deleuze and Guattari were not enthusiastic about liberal democracy and would not describe it as an ideal political order (nor an especially good one), this talk argues that their work nonetheless provides resources for a defense of democracy in its current "crisis". The main problem Deleuze and Guattari find is, in my view, the State's (and later the isomorphic states') participation in global capitalism and thus the creation of poverty and suffering (which I identify as a contributing factor in democratic instability). However, democracy, understood as a medium for experimental and reversible transformations aimed at resisting the pressure of global capitalism, does warrant a Deleuzo-Guattarian defense.

Deleuze and Guattari define democracy, especially social democracy, by its ability to add axioms. Axioms are rules that capitalism is forced to follow. They are not derived, thus can be added or subtracted as needed, which makes them perfect for experimentation. This is how I understand permanent revolution. I argue that, just as deterritorialization should be experimental yet careful, always "keep[ing] enough of the organism for it to reform (...) if only to turn them against their own systems" (A Thousand Plateaus, p. 160), the process of permanent revolution should likewise be experimental and careful. Adopting this framework yields three benefits: first, the critical stance toward capitalism inherent in axiomatics directs focus to the causes of socioeconomic inequality; second, the reversibility of

axioms ensures a way back if any particular axiom does not yield desirable results; and third, programmatic experimentation offers a model for more honest and transparent democratic politics. Such a democracy would be worthy of Deleuze's and Guattari's defense, not as an end goal, for goals are reterritorializations, but as the soil for an unending process of transversal improvement, open, if need be, to exceeding the limits of liberal democracy itself.

Matei Borangic (*M.A. in Philosophy, University of Bucharest, Romania*) Capital and Micro-Fascism: The Importance of Transversality for Resistance

In this paper, I want to show that capital had always had an affinity with fascism, not with the liberal hegemony, and over the past ten years we have seen neo-liberalism slip more and more into techno-fascism. To accomplish this, I will employ Deleuze and Guattari's (2019) theory of capital as well as their concept of micro-fascism. The appeal to a capital yet to come, freed from archaic shackles is the maximum deterritorialization that capital is able to reach, it is both a pure limit and a line of death. Emancipated from the yoke of the welfare state by neo-liberalism, capital facilitates the propagation and spread of micro-fascisms; instead of the paranoid control of the state we have "a thousand little monomanias, self-evident truths, and clarities [...] giving any and everybody the mission of self-appointed judge, dispenser of justice, policeman, neighbourhood SS man" (Deleuze&Guattari, 2019 228). The challenge facing this new type of capital is organizing in new and spontaneous ways to counteract the generalized efforts of capital to totalize and colonize the whole world. It is no longer enough to look at the historical development, what is necessary is a materialist micropolitics that can encourage and engage in the production of the new. In order to avoid simply reproducing the power formations of capital, further action needs to be thoroughly grounded in Guattari's concept of transversality (Guattari, 2015). On the one hand, transversality offers us a way to prevent rigid centralisation and bureaucratisation, and not simply take up the tools of the master to tear down his house. On the other hand, it allows us to develop new auto-poetic semiotic processes of emancipation, a seizure of the means of production of subjectivity if you will. Transversality, as an active practice, gives us the tools to trace the spread of micro-fascisms and to counteract this tendency by constituting nondenumerable sets in which we emphasize the relationship between elements above all else.

Edoardo Parasporo (*M.A. in Philosophy at Université Paris 1 Panthéon-Sorbonne*) Transversal Leadership: The Problem of Leadership in Non-Representative Politics

This paper examines the relationship between transversality and political leadership. It begins from a tension that runs throughout contemporary radical politics. On the one hand, revolutionary traditions have often rejected centralized and representative forms of leadership, identifying them with state-like mechanisms of domination. On the other hand, some of the most significant emancipatory movements of the last century have been inseparable from singular political figures (e.g. Oğalan for the

Kurdish movement, Marcos in Chiapas), even when they explicitly opposed hierarchical forms of organization. How, then, are we to understand the role of such figures without falling back into the categories of representation and political transcendence? I argue that this problem lies at the heart of the political legacy of Gilles Deleuze and Félix Guattari. Their critique of representation has frequently been interpreted as a defense of horizontal and decentralized forms of political organization. Yet this reading struggles to account for the recurring emergence of singular figures within collective political assemblages. The question is therefore not simply how to organize resistance beyond the State, but how to think a form of leadership capable of operating within a non-representative political field. My claim is that the concept of transversality provides a conceptual framework for addressing this difficulty. Developed initially by Félix Guattari in the institutional and psychoanalytic context, transversality designates a mode of relation that escapes both the homogenizing logic of horizontality and the hierarchical logic of verticality. Rather than subordinating a multiplicity to a transcendent centre, it establishes connections between heterogeneous elements while preserving their relative autonomy. The political significance of this concept becomes particularly apparent when considering forms of leadership that cannot be adequately described through the traditional model of representation. Figures such as Nestor Makhno in Ukraine, Buenaventura Durruti during the Spanish Revolution, Subcomandante Marcos in Chiapas, or Abdullah Öcalan in the Kurdish movement occupied singular positions within decentralized political formations. Yet their role often differed from that of the representative leader characteristic of party or state structures. Instead of standing above a collective body and speaking in its name, they frequently operated as points of articulation within a broader political assemblage. By combining a conceptual analysis of transversality with a series of historical examples, this paper proposes the notion of transversal leadership as a way of conceptualizing this phenomenon. Against the familiar opposition between horizontal spontaneism and vertical vanguardism, it argues that transversality allows us to think a form of political leadership capable of sustaining collective action without reproducing the structures of representation and domination that radical politics seeks to overcome.

Summer A. La Pointe (*PhD candidate, University of Cincinnati*)
 The Rhetoric of Rot: Transversal Pedagogy and the Mycelial Plenum

Traditional composition pedagogy remains trapped in Axenic Isolation—a sterile, hierarchical model that strips the student-writer of their rhetorical substrate and treats the text as a "molar" entity of capture. By treating the student as a specimen in a vacuum, methodologies mistake institutional blockage for cognitive deficit. When a "writing machine" is jammed by the university apparatus, the resulting stasis is misdiagnosed as an inherent lack of skill. This paper proposes a transversal methodology of Decomposition, reimagining the classroom as an intensive Plenum: a vibrant cartography where intensities of thought circulate as nomadic flows. Drawing on Institutional Psychotherapy and Cognitive Load Theory

(CLT), I argue that the "unskilled" writer is a subject-group fractured by molar weight. To ground this, I re-examine the case of "Tony" from Sondra Perl's foundational study. Through a molecular lens, Tony's perceived "miscues" are revealed as survival mechanisms—attempts to decompose internal schemas when denied access to an external substrate. Crucially, the "think-aloud" protocol acted as a parasitic load that consumed the very substrate Tony required to generate text. To disrupt these blockages, I propose the teacher acts as a Detritivore—a transversal agent performing a managed de-stratification of dense "State" substrates into fissured molarity. This allows the student—as Decomposer—to perform the vital labor of molecularization. Within this cycle, the Fruiting Body (the essay) is revealed not as a representation of mastery, but as a singular event of Difference and Repetition. It is a temporary, non-representational stratification intended to be decomposed by the subject-group to fuel collective growth. By replacing vertical hierarchies with autopoietic roles, we restore the metabolic entanglement of the writer.

Ecosophy in the Anthropocene

Imogen Lambert (PhD, Research Fellow, Interdisciplinary Ethics Group, University of Warwick) Maternal immanence as a revolutionary alternative

In my doctoral work on revolution, counter-revolution and fascism, I argued that modern revolutionary movements are often driven by a desire to merge experience with history itself: to live within what Deleuze terms Kairos. Yet this drive towards immanence carries dangers. The yearning to overcome limits produce not only revolutionary transformation but forms of sacrificial politics that blur into reaction and fascism and can repeat the logic of the state. This paper revisits that problem through the lens of motherhood. Drawing on Melanie Klein through Deleuze's reading of the constitution of psychic life, I argue that maternal experience discloses an alternative form of immanence. Against accounts of motherhood grounded in ambivalence and relationality, maternal subjectivity reveals a condition in which self and other are never fully separate. The maternal relation therefore challenges political traditions founded on sovereign subjects (transcendence) on one hand and dialectical struggle on the other. Through psychosocial reflection, including the impulse to shield my own child from harm, I develop the concept of maternal immanence as the basis for a non-dialectical political ethics where maternal immanence is oriented towards a paradoxical state of being (in the Deleuzian sense) and the refusal of expendability. In an age marked by war, genocide, and extreme polarisation, motherhood offers resources for rethinking political responsibility from the standpoint of life rather than history.

Martin Luca (*M.A. Student, Faculty of Arts, University of Melbourne*)
 Ecology and Transversality: Thinking Politics Beyond the State-form

In the landscape of contemporary environmental studies, there are countless proposals, both utopian and realistic, for how to address the climate crisis. From green states to bioregionalism, green growth to degrowth, climate policy to direct action, endless "solutions" to the crisis at

hand are presented as the missing piece in efforts to curb the degradation of the Earth, or at least delay it enough for technological innovation to catch up to the demands of consumer capitalism. This paper does not seek to propose another of these solutions. It instead analyses the conditions by which they are posited, critiquing the statist assumptions which underlie this way of thinking and posing the question of a future politics in light of such a critique. This paper discusses the prospect of progress by distinguishing the opposing notions of return and acceleration in order to characterise contemporary environmental movements. Likewise, it interrogates the issue of scale by considering proposals for both local and global solutions to the ecological crisis. Following this critique, this paper investigates the concept of transversality as a "line of flight" from the assimilatory state-form and as a possible vector for generating new, and more sustainable, forms of politics. What it might mean to think ecology without the state will be questioned through the work of Deleuze and Guattari, determining the necessary conditions by which such a departure can be possibly thought. This will draw further on contemporary geophilosophical work, noting how figures such as Latour, Braidotti, and Haraway take up the task of this new ecological politics.

Gert van der Merwe (Lecturer, Researcher, Namibia University of Science and Technology, *Gobabeb Namib Research Institute; TU Delft*)

Dancing the Virtual, Becoming-Animal: San Shamanistic Cosmo-Technics Transindividuation through the Movement of Thought

In this paper, I draw on Deleuze and Guattari to speculate on San hunter-gatherer shamanistic trance dance. In previous work, I drew on Stiegler to speculate on how trance dance as generative technē is grammatised in rock art exteriorisation of memory (noetics), and Simondon's conception of 'sense' understood as part of ontogenetic procedures of modulation, mobilising affect, as central to processes of 'individuation' or ontological becoming, to foreground embodiment, immanence and more-than-human perspectives, to "producing problems". The shaman as mediator enters zones of intensity or altered states, crossing thresholds between human and nonhuman. Building on this, I turn my attention to movement itself during trance as a cosmo-technical operation, a creative spatio-temporal modulation of de- and reterritorialisation, and a process of becoming with animal, spirit, landscape, rhythm, or collective affect. As Erin Manning writes, movement may be understood as "the virtual force of movement's taking form," and as "a reciprocal reaching-toward that ingathers the world even as it worlds," such that "events create time and space." The body transmitting force becomes a medium of repetition and a line of flight, a variation and transformation producing difference. As Manning further argues, "What moves the body is a tendency for movement, a movement of thought. This tendency feeds a collective process, shifting it toward a new aligning." This constitutes a non-representational mode of transindividuation and collective affect, redistributing preindividual intensities through psychic and collective transformation.

Petros Satrazanis (*PhD candidate in Philosophy, University College Dublin*) Exhausting Love: Transversality Beyond the Theological Promise of Relation

The concept of transversality, as developed by Gilles Deleuze and Félix Guattari, does not designate synthesis or higher unity but a movement across structures, identities, and fixed coordinates. It names a mode of relation without centre, hierarchy, or transcendence. If transversality unsettles rigid formations, it also challenges one of Western ethical life's most overdetermined concepts: love. In contemporary societies of exhaustion, love functions as an overloaded signifier, condensing expectations of completion, authenticity, redemption, and ego-transcendence. Even in secular forms, it retains a theological structure: it operates as promise. Its paradigm remains the idea of an unconditional first love - an originary act without cause. Within Christian metaphysics, God loves first; human love appears as repetition or response. Yet displaced into human relations, this structure becomes entangled with recognition, dependence, and power. The subject seeks completion in the other, who becomes guarantor of value. Rather than dissolving the ego, love often recentres it. What presents itself as transcendence reproduces the structure it claims to overcome. The result is fatigue: relations that intensify exhaustion instead of displacing it. This paper asks whether love can be transformed not through transcendence but through exhaustion. Drawing on Deleuze's reading of exhaustion in his essay on Samuel Beckett, exhaustion is understood not as collapse but as the systematic depletion of a field of possibilities. To exhaust love is to traverse its romantic and salvific presuppositions until their promise no longer functions. At this limit, transversality appears as an alternative logic of relation: an immanent crossing without fulfilment or guarantee. What is at stake is not more love, but relation after the exhaustion of its promise.

Absurd Becomings, Becoming New, Oedipal Apparatuses in Art

Jess Hewett (*Writer, B.A. student, University of Wollongong*) Between describing Woman and becoming-woman: Deleuze's women in Masoch.

A criticism made against Deleuze's essay on Sacher-Masoch, Coldness and Cruelty, is its incompatibility with other models of desire within Deleuze's work, particularly due to Deleuze's formation of a seemingly exclusively male masochistic subject (Beckman 2010). In this presentation, I respond to this criticism by considering Deleuze's account of the woman's status as the "element" or "essence" of masochism in the literature of Sacher-Masoch (Deleuze 1991, p.42) in light of two of Deleuze's other writings on women, one early and one late. I argue that Deleuze's interest in Masoch's non-subject women can be traced to the early 'Description of a Woman.' There we find Deleuze's argument that woman's "being only exists in the form of an act performed by another" (Deleuze 2015, p.265), of which one can see the masochistic subject's formation of the woman as an "element" as just one instance. I will then assess the compatibility of Masoch's heroines as masochistic "elements" with Deleuze's later focus on literature as a question of becoming, in particular of becoming-woman. By analysing

Deleuze's invocation of anthropologist Bachofen in the chapter 'The Three Women in Masoch', I argue that the subject-element divide in masochism responds to the unessential positioning of women as non-subjects historically. Thereby, the subject-element divide Deleuze invokes within the masochistic relationship between a man and woman is ultimately Masoch's sexualisation of history. The triumph of woman in Masoch is the triumph of the position of the non-subject, a rejection of the historical privilege of the position of the male subject.

Andromachi Vrakatseli & Nikos Bubaris (*Post Doctorate researcher, Kapodistrian University of Athens; Associate Professor, Dept. of Cultural Technology and Communication, University of the Aegean*)

Sonic Transversality in Sound Art: Affective Listening and the Politics of the Inaudible

This paper embeds Deleuze and Guattari's concept of transversality within the terms of sonic corporeality. Drawing on the theories of Brian Massumi and Deleuze and Guattari, it explains how affect operates as a fundamental dimension of hearing. Central to this inquiry is the body as a medium for listening – explored through the phenomenology of Maurice Merleau-Ponty – and the affective relations through which it comes into contact with the inaudible. Through the presentation of sound artworks, this paper examines how sonic frequencies beyond the audible spectrum – infrasonic (below 20 Hz) and ultrasonic (above 20 kHz) – act upon the human body as pre-personal intensities: pre-linguistic, pre-subjective, and prior to any representational or cultural mediation. The paper concludes that embodied audibility – as a transversal mode of listening activated by infrasound and ultrasound – produces a politics of the body: one that is radically non anthropocentric, non-representational, and collective. The body, traversed by infra- and ultrasonic vibration, is no longer a bounded individual but a nodal point in a vibratory assemblage that includes sound, space, other bodies, and the non-human. The inaudible does not respect individual boundaries; it is, by definition, transversal. Sound art that deploys these frequencies thus stages, in the most material and immediate way, the ethical and political stakes of transversality – proposing that the inaudible becomes the ground for an emergent collective mode of affective attunement: a shared assemblage of affect that exceeds individual perception and challenges the boundaries of the human. Emerging from the in between of bodies, space, and the non-human as vibratory relationality, this affective attunement is already operative prior to conscious recognition or representation.

Anastasia Liori (*M.A. in Dramaturgy and Performance, NKUA; Theater and Informatics Educator, in Public Education*) The Transcendental Field of the Absurd and the Transversality of the Tragic: A Cartography of Matesis and Dimitriadis

This paper discusses the metatextual and intertextual transversalities of Pavlos Matesis's Voui (The Clamour) and Dimitris Dimitriadis's Zali (The Dizziness of Animals before Slaughter). It examines how the transcendental field of the absurd gains height and is deterritorialized into

formations of lines of flight. The transversality between Voui and Zali is located within the bodies of the dramatic subjects, which disrupt every socio-political concept. And while the surface extracts the absurd, in the depth, the mixtures (mélanges) work perpetually. The molecular and molar collapse of the myth manifests as a grotesque inversion and mutation: Clytemnestra awaits her assassin, Orestes, as a Bridegroom (Nymphios), while Electra murders him, like another Antigone, to free him from the Sartrean flies and the agony of his freedom. Bodies secrete and mix in the a-temporality of the Aion, while Clytemnestra's body wanders, displaying the final blow—even before it happens—from the axe in Orestes's hand. The Thyestean banquets evolve with the holy communion of Thyestean meats, while the excrements from the Thyestean toilets are cleansed. The deafening sound of the toilet flushed by a tourist, the sound of the clamour (voui) as a third dramatic persona in the meeting of Clytemnestra and Orestes, and the sounds of terror from the camp-like palace, combined with Christian psalmody, compose the territorial counterpoints of the Deleuzo-Guattarian refrain (ritornello).

Correlatively, the incestuous desiring-machine of Zali functions as a war machine of deterritorialization that arms Aimilios's hand to commit a political assassination. This operates as a transversal line of flight from the molar constitution of the actual familial mixtures of depth. Finally, the transversality between the plays is found in the figures A, B, and C: the tourists and actor-mimes of Voui, the transcendent figures of Zali, and the figures of the Makronisos security battalions, as rendered by Yannis Ritsos.

Dimitris Gourdoukis (Assistant Professor, School of Architecture, AUTH) Minor Architectures: Transversality and the Production of Multiplicity

This paper advances the concept of minor architectures as a transversal mode of spatial production, extending Deleuze and Guattari's formulation of minor literature into the architectural field. Minor architectures designate heterogeneous spatial practices that operate within dominant architectural paradigms while activating internal variation, collective enunciation, and material multiplicities. They engage architecture as a process of producing multiplicity. Transversality, as developed by Félix Guattari, describes dynamic crossings between heterogeneous domains—social, environmental, and mental—without hierarchical unification. Within architectural production, such crossings unfold through the interaction of institutional regulations, informal practices, economic pressures, and material contingencies. Space emerges from these intersections as assemblage. Minor architectures name these immanent configurations, generated through situated adjustments and collective negotiation. Redesign constitutes a central operative dimension. Architectural production engages pre-existing spatial strata and reconfigures them through transversal relations among already constituted forces. Redesign becomes an ethical and political gesture, activating new cartographies within given conditions and intensifying spatial multiplicity rather than stabilizing form. The argument is situated in the self-built district of Metéora in Thessaloniki, where incremental constructions assemble disparate materials and practices over time. A

design studio conducted in this context mobilizes minor architectures as method: students map these assemblages through axonometric cartographies and subsequently deploy their internal logics to generate new spatial propositions. The studio operates as a transversal field linking theory, pedagogy, and informal spatial production. Minor architectures thus emerge as processual spatial practices aligned with transversality, generating multiplicities within major architectural systems.

Transversality, Tropology, Possibility

Darin Tenev (*Professor, Department of Literary Theory, University of Sofia "Saint Kliment Ohridski"*) Exhaustion, Possibility and Literature

The paper will focus on Deleuze's notions of fatigue and exhaustion in comparison with different conceptions of fatigue, from the phenomenological tradition (J.-P. Sartre, E. Levinas, J.-L. Chrétien), but also those of Fr. Nietzsche and M. Blanchot. The guiding thread of this re-examination and comparative analysis will be the question about the relationship between fatigue and exhaustion, on the one hand, and possibility, on the other. It is well known that Deleuze shifted his understanding of the concept of the possible in the unfolding of his thought. In *Difference and Repetition*, following Bergson's critique, he rejected the possible as being but an image of the real, produced after the fact. The possible in his texts from the 1960s is something which dissimulates true creation and should be replaced with actualization and virtualization both of which are real. In his work from the 1980s however, and especially from *The Fold* onward, Deleuze revisited the concept and began to stress its relevance, particularly in relation to art and literature. In the celebrated late text on Beckett "The Exhausted", one of the texts where he thematizes most explicitly the concept, he claimed that in fatigue one exhausts the realization, while in exhaustion one exhausts the possible as such and, in this way, exhaustion turns into a key concept for the understanding of the possible. Deleuze however was not the first to relate exhaustion and fatigue to possibility. I will show how this relationship was commented earlier and later and through the comparison will outline what is specific for Deleuze's conception. In the present-day situation when processes of acceleration and the feeling of urgency have led to the rise of a "fatigue of being oneself" and clinical depression, such a re-examination may show an unexpected way out.

Enyo Stoyanov (*Assistant Professor in Literary Theory, Faculty of Slavic Studies, Sofia University "St. Kliment Ohridski"*)

Transversality and the Possible: Art as the "Third Route" of Thought

In *What is philosophy?* Deleuze and Guattari categorically link artistic practices with the topic – and, significantly, the "existence" – of the possible ("the possible as aesthetic category"), seemingly breaking with the long-established claim in Deleuze's oeuvre, in particular, that possibility is a "false problem". While there are sporadic precedents in earlier texts of this reassessment of possibility as valid concept in its own right, the account of artistic production of blocks of sensations as being a "third route" of

thought, developed in *What is philosophy?*, goes a lot further by placing possibility alongside the virtual and the actual, turning this Deleuzian duality into a triad. This "thirdness" of possibility, sensation and art – its positing "in between" the finite and the infinite, i.e. the creative orientation of, respectively, the actual and the virtual – is explicitly denied being considered as a synthesis. This opens a line of questioning, concerning the precise relation of art and the possible to the concepts of the actual and the virtual. The paper will attempt to assess the usefulness of the notion of transversality in this regard. Invoked in the second edition of Deleuze study of Proust, the concept seems to be applicable here as well, since it both has significance for the practice of art and for the formation of rhizomatic connections that break through binary contrasts.

Mario Micallef (*PhD candidate, University of South Carolina*)

Sensations of Subjectivity

John Ashbery's poem, "Self-Portrait in a Convex Mirror," and Dennis Cooper's *The Sluts* transverse subjectivity by seizing formulations of homogeneous subjects. Ashbery's lyric encounters subjectivity in refrains of deliberation over self-reflective-art's affect on destabilizing yet regenerating the self. Cooper's narrative, told through anonymous/deceptive virtual accounts of transgressive desire, scrambles and pushes the object of fantasy away from designation while subjects remain fractured. Each text, in its own way, overflows, circumvents, and ebbs away certainty of encountering addressable subjects. That is, they deterritorialize subjectivity, without assurance of reterritorialization. By cutting across poetics and fiction, I do not suggest this intersection implicates the lyric and narrative as clearer paths to reterritorialize subjects. Instead, I argue the intersection of their work is an opportunity to transverse subjectivity as a distorted sensation, ceaselessly regenerating in self-reflective turns away from false presence. Put another way, their texts serve as opportunities for sensations of subjectivity, built from Deleuze's Francis Bacon: *The Logic of Sensation*. Ashbery and Cooper seize, affect, and release subjects by deferring recognition of self. Following their transversal, we can reimagine implicit realities of subjectivity through unanticipated, agential forces disjunctively presenting and disappearing. This intersection is only significant as uncertainty of subjects causes fissures of the self to disseminate from sensations to other points of departure. As a result of this transversal of subjectivity, the self becomes distant horizons, affected in reflections left unturned, indiscernible, and undiscovered.

Chris Stover (*Associate Professor of Music Studies and Research, Queensland Conservatorium, Griffith University*)

A Parallel song of a translator/devourer: Deleuze, tropological movement and Harold de Campo's transversal Baroque.

In a 1980 essay, Brazilian poet/philosopher Haroldo de Campos describes an earlier Brazilian counterpart, Gregório de Matos, as an "irresponsible hybrid spirit" who develops a "transforming mechanism of Baroque courtly rhetoric" into a "ludibrious space of polyphony and of language in convulsion." Gregório, Campos writes, "is already our first cannibal,"

alluding to Oswald de Andrade's 1928 Manifesto antropófago. "Our first transculturator," he continues, "Gregório translated, with a personal, differential trace ... two sonnets by Góngora ... into a third ... which took apart and explicated the secrets of the Baroque sonnet-making machine." Resonances with Deleuze in this passage—the transforming mechanism; the differential trace; the sonnet-making machine—are significant. Campos aims to recuperate and theorize a Brazilian Baroque that extends, contradicts, critiques, and differently figures (or "transculturates") its European counterparts, decentering the latter in pursuit of new transversal expressions and political capacities. Resonating in all this is something Tom Conley hears in Deleuze's engagement with Leibniz and the Baroque. Deleuze, Conley describes, reveals a "complex, fragmented, and prismatic philosophy" which works to retrieve "an extraordinarily delicate filigree of concepts" that Leibniz made possible. The notion of a postcolonial valence in a now-transculturated Baroque (the subject of Campos's essay) is first ironic but then made politically urgent when pulled into Brazil's fraught 20th-century cosmopolitanism. Campos describes the "double difference" of a "tropological" movement transversally linking Latin American Baroque expressions. Most important, Campos recognizes how this move leads to "the recognition of certain marginal paths or patterns alongside the preferred course of normative historiography": not erasing the latter, but tugging at its loose ends, seeing what else it can be made to do. Campos's formulation stages a range of resistant performative actions: remapping global knowledge trajectories, anticipating Abya Yala pluriversalisms and Afrotopian imaginaries, and other south-first reconfigurations of what can be thought and done.

Literature, time, collective becoming

Christoph Rogers (PhD, Goethe University) Returning with bloodshot eyes: Reading the Mu'allāqa of Labīd with Deleuze

In Alain Badiou's Handbook of Inaesthetics, we find perhaps the only engagement of a contemporary philosopher with the so-called Mu'allāqa of the pre-Islamic poet Labīd ibn Rabī'a. Significantly, Badiou compares Labīd's verses with those of none other than Mallarmé – one of Badiou's proclaimed masters. Despite the radical historical and cultural gap separating them, both poets, for Badiou, exemplify the poetic gesture par excellence: giving expression to an event and its infinity. The condition of this gesture is tied to a risk—one must encounter the site of a void. This risk takes the shape of a choice regarding the figure of a master. While Mallarmé's shipwrecked master ultimately responds to the Christian gesture of messianic sacrifice, opening a transcendent relation to a truth without master, Labīd's figure is that of pure fraternal immanence. Starting from the description of an abandoned campsite whose traces appear as indecipherable writings, the Bedouin poet passes from nostalgic commemoration to action. He crosses the liminal space of the desert to forge a new fraternal alliance: a war machine in Deleuzio-Guattarian terms. The poem ends with a feast and celebration of bravery. Ultimately, the master of the Bedouin poet appears as the distributive force of an

impossible One. The signs are no longer mute; it is not only food but language that is distributed – a delirium of signs. Given Badiou's description, and his depiction of Deleuze as a philosopher of the One, it is surprising he does not link Labīd's verses to the thought of his rival. My aim is to comment on a text not written: an essay on Labīd by Deleuze, imagined as another chapter in Critique and Clinic. Deleuze writes elsewhere concerning the desert of immanence: "The writer returns from what he has seen and heard with bloodshot eyes and pierced eardrums."

Michalis Tegos (Adjunct Lecturer, University of Crete) Dice Throw and the Fold: Deleuze and Badiou on Mallarmé

Stephane Mallarmé is one of the most profound and indirect influences in contemporary French thought, appearing in the texts of Sartre, Blanchot, Derrida, Deleuze, Badiou and Ranciere among others. For Sartre, he is the paradigm of the unhappy consciousness and a precursor to existentialism. For Blanchot he crystallizes the connection between writing and death, the poem as the death of its author. Deleuze mentions Mallarmé early on, in Nietzsche and Philosophy, where the throw of the dice is contrasted to the Nietzschean vision of the eternal return. Here, for Deleuze, the poet is the high priest of Ressentiment. In later works, such as The Fold and What is Philosophy?, Mallarmé re-appears, this time under a different guise, with the famous 'Book' being considered as an intricate example of a fold, or the Mallarméan poem as a liberation of writing from representation and as a creation of concepts. In this paper I shall survey this reading of Mallarmé in the work of Gilles Deleuze and contrast it to other influential contemporary mobilizations of the French poet, which extend into metaphysics and politics, such as those by Alain Badiou and Jacques Rancière.

Döndü Şahin (PhD candidate Necmettin Erbakan University, Turkey)

Transversal Temporalities: Beyond Catastrophic Readings and Toward Collective Becomings in the Polycrisis

We inhabit a "polycrisis" where crisis is not merely political or economic but fundamentally temporal. Contemporary subjectivity is shaped by regimes that fragment experience, accelerate tiredness, and foreclose the future. Lived time takes three stultifying forms: accelerated (speed as consumption), suspended (the freezing of change), and tired (existence reduced to survival). The deepest crisis lies in our interpretive frameworks. Traditional "catastrophic readings" frame the present as a deviation from a lost past, shrinking politics to mourning while obscuring current forms of resistance. Against such closures, I propose transversality—drawing on Guattari and Deleuze—as a micropolitical reorganization of subjectivity and collective relations simultaneously. While transversality provides the conceptual map, Gloria Anzaldúa's testimonio embodies its lived practice. Her "I" functions as a threshold—nepantla—where personal memory, trauma, and collective struggle intersect. In the shift from "who I am" to "what I am," subjectivity emerges as relational, processual, and collective. Nepantla is both a collective condition and a site of self-metamorphosis, where becoming unfolds through transversal movements connecting the subject to others. Here, the transformation of the self and

the emergence of collective enunciation are intertwined: the centered "I" evolves into an I → we that remains open to transformation. Against the impasse of catastrophic readings, the opening of the "I" toward a collective "we" redefines our relation to the future, emerging as the site of hope itself. Hope, therefore, is neither optimism nor deferred redemption; it is the capacity to remain open to transversal becomings. By mapping lived time against hierarchical closures, transversality allows us to recognize resistance already fabulating itself within the fractured present, constructing non-hierarchical cartographies of resistance rather than awaiting resolution beyond it.

Rasmus Kyllönen (*PhD candidate, Stockholm University*)

A play of capture and liberation: mapping children's podcasting in a newsmaking assemblage.

In contrast to current fear-oriented discourses of children's media use and parallel efforts to enhance their expressive power, I situate this study within critical postmedia studies, which explore how digital media and technologies can, in fact, be tools in producing new subjectivities. By so doing, the study shifts perspective from mainstream discourses that focus on curtailing children's digital use and producing children's 'voice' as adults see fit to instead explore what arises from production practices. What is specific about postmedia practices is the focus on producing new subjectivities rather than only subversively utilising digital media. To operationalize the objectives of experimenting with digital media and technologies, this study appropriated contemporary formats of journalistic media in a project that involved a group of 9 to 12-year-old children in after-school "newsmaking workshops" during nearly three school semesters. The cartographic mapping shows how a "play of capture and liberation" (Watson, 2009) traverses the assemblage over time. I explore in particular how a practice of making podcasts with children emerged and transformed, mapping how molar components of the assemblage captured and impeded minor deterritorializations, as well as how lines of flight circumvented the stratifications present. Guattari suggested mapping new routes out of the chaos that characterizes the current order, which Featherstone (2023) describes as a 'digital dystopia ... where there is so much information, so much communication, that nothing really means anything, all forms of social contract appear to break down [...].' For real creation to happen, old models must therefore be replaced. The central inquiry at hand is then how postmedia practices with children can be assembled to foster lines of flight, and ultimately realize molecular revolutions for the marginalized.

Aleksandra Panić (*PhD candidate, University of Belgrade*)

Autotheoretical Self-Recording and the Pregnant Subject as transversal Ecology

This paper examines autotheoretical self-recording as a strategic practice through which transversal subjects emerge across linguistic, medial, and material registers. Drawing on Deleuze and Guattari's concept of transversality and Guattari's Three Ecologies, I argue that autotheoretical

writing operates as an ecological apparatus of subjectivation, traversing mental, social, and environmental strata. The autotheoretical "I" does not stabilize identity; rather, it records transitional states between discourse and flesh, theory and experience, singular voice and collective resonance. In this sense, self-recording becomes a site where subjectivity is continuously recomposed through relational crossings. Through close readings of Maggie Nelson's *The Argonauts* and Kate Zambreno's *Drifts*, I analyze pregnancy as a transmaterial event that renders subjectivity explicitly relational and processual. In both texts, it interrupts linear temporality, destabilizes authorship, and exposes the subject as already plural. In *The Argonauts*, it reconfigures kinship, care, and gendered embodiment, situating subjectivity within networks of dependency and interrelation. In *Drifts*, it unfolds alongside creative blockage and temporal suspension, foregrounding delay and exhaustion as forms of resistance to normative productivity. The pregnant body functions as a material threshold – a lived ecology that makes visible the transversal crossings through which the subject writes and is written. Autotheory thus enables the self-recording of subjectivity through transition, multiplicity, and embodied transformation.

Theodoros Chiotis (*PhD, Oxford University*) Plate Tectonics: New Textualities and Emerging Subjectivities in the Non-human Age

The spread of information technologies has brought about a significant transformation in the reception and dissemination of literary discourse. In texts such as Jeff Noon's *Cobralingus* and *Needle in the Groove*, texts and linguistic idioms are being subjected to a series of manipulations foregrounding the effect of machinic processes (for example, text mining) on writing and reading texts. These machinic processes do not only foreground the intermedial processes which contribute in the production of literary texts but they also highlight the transversal subjectivities produced in the process. The convergence and hybridization of texts, subjectivities and technological paradigms engender chimerical readerly and authorial subjectivities characterized by a ludic, often discordant engagement with the information-heavy landscape of late capitalism. This is evident especially in the way subjectivity and sense are produced in this context where human and non-human production collide. In the encounter between human and non-human, both parties transverse one another invoking new ways of living in and interacting with the world. I am making particular reference to the concept of the fold, as formulated by Gilles Deleuze, because it allows us to think creatively about the production of subjectivity, and ultimately about the possibilities for, and production of, non-human (or post-human) forms of subjectivity. In my paper, I am going to focus on the emergence of non-human forms of subjectivity as they appear in three experimental texts: Tom Phillips' *A Humument: A Treated Victorian Novel* (1970), Jeff Noon's *Cobralingus* (2001) and Jonathan Safran Foer's *Tree of Codes* (2010). The paper will attempt to gauge not only the subjectivities enfolded and embedded within these new textualities but more importantly how these emerging subjectivities might be particularly suited to deal with the fragmented, oversaturated datascape

we find ourselves in. My paper will investigate how these texts can also be viewed as new toolkits, conceptual frames and spatial imaginaries of the present.

John Dimopoulos (*PhD candidate, School of Architecture, NTUA*)

Objectile Spatiality

In *The Fold* Deleuze introduces the objectile, as a dynamic conceptualisation of the object in a digital technical context. The objectile rather than a fixed entity is a morphogenetic matrix, a bundle of different iterations of an object or an object projected over time. The mutability of the objectile tends to become the norm in the 21st century, following the proliferation of the digital milieu but at the same time signifying something more: A change in the status of objects overall. The ubiquity of the digital milieu penetrates all objects, digital, technical and more traditional objects, typical characterised chunks of matter. Software, smartphones, tools, QR codes printed on paper, all have a dual existence in common. The digital interpenetrates the analogue, and vice versa. This transverse exchange of information and properties opens up the possibility for the conceptualisation of a common middle place, an in-between where an object can exist both as a material entity and a vector for the emergence of a function of a specific objecthood. In this essay a conceptualisation of the objectile, which reconciles it with its materiality and its spatiality is proposed. Contemporary materialist theory of objects such as Jane Bennett's vital materialism and Graham Harman's object-oriented ontology (OOO), which bear the transversality of disciplines and traditions preposed by Deleuze, are utilised. Objectile spatiality, outlines a conception of space which can offer novel perspectives in technical disciplines, especially design and architecture. An experimental architectural design which stems from the in-between places, rather than from a top-down ordering of space can be hinted at.

Shani Samai-Moskovich (*Clinical Psychologist & Supervisor / Adjunct Lecturer, Tel-Hai University*) *From Social Segregation to Clinical Movements: De Lillo's Underworld and the "becoming-ball"*

While psychoanalytic theory has extensively discussed the body, it has largely neglected its "athletic aspect" – the integration of body image into the self and the experiences of competence, pleasure, and transformation gained through athletic skills and performance. This presentation addresses this gap by utilizing Deleuze and Guattari's concept of "becoming" to theorize the transversal relationship between the athletic body and social deterritorialization, focusing on the dynamic interplay between embodiment and subjectification. I propose the notion of "becoming-ball" as a conceptual tool to explore this dynamic. Through an analysis of the prologue to Don DeLillo's *Underworld*, I examine how the athlete's body, in motion and in relation to the ball, exemplifies the dissolution of fixed hierarchies and subjectivities and the emergence of a new, fluid mode of existence. Specifically, I explore how the transversal act of becoming-ball reveals an interplay between the individual and their environment, as the athlete merges with the trajectories, rhythms, and

forces of the game. This concept is further illustrated through a clinical vignette, where the therapeutic process embodies a similar form of "becoming". In this context, the athletic body becomes a site of transformation, allowing the patient to access a new sense of agency and relationality that bypasses traditional clinical or institutional stagnation through embodied interactions. The therapist's recognition and attunement to the process of "becoming-ball" opens new avenues for experimentation and exploration within the therapeutic encounter, enabling novel experiences and intensities to emerge. By bridging Deleuze and Guattari's philosophy with psychoanalytic practice and DeLillo's literature, this presentation explores how transversality challenges rigid social and mental structures, offering an innovative schizoanalytic framework for exploring embodiment and resistance in contemporary theory and practice.

Mathematics, Epistemology, Semiotics

Myrto Karavakou (*Post Doctoral Researcher, Mathematics Education and Technology, NKUA*) *Making mathematics move to music: Toward a Deleuzian Aesthetics of Mathematical Sense-Making*

This paper examines aesthetics in mathematics education as a mode of sensibility through which mathematical relations become meaningful, perceptible, and open to creative variation. Drawing on Deleuze's understanding of aesthetics as tied to sensation and creation, I revisit a design-based study in which upper-secondary students choreographed animated movement to music by manipulating periodic functions in a digital environment. In this setting, students worked through an open choreographic problem: how to make function-driven motion "go with" a song. The activity thus formed a transversal space in which mathematical, artistic, and technological processes became co-constitutive in the artistic production of movement. The analysis focuses on episodes of students' intra-actions with graphs, code, music, and animated movement in order to trace how mathematical meaning was shaped through aesthetic forces. I argue that such activity foregrounds an aesthetically driven mode of mathematical (covariational) reasoning. As students adjusted amplitude, period, rate of change, and related functional parameters, they coordinated body, graph, sound, code, and animated movement through a felt discernment of rhythm, intensity, continuity, variation, and expressive fit. Through the environment's real-time visual and kinaesthetic feedback, students continuously reworked mathematical form in response to what the moving figure made sensible. From a Deleuzian perspective, this process can be understood as an aesthetic actualisation of mathematical relations: the graph operates as a diagrammatic device for actualising and exploring a virtual field of movement. In this sense, aesthetics is not external to mathematics, nor simply a way of rendering it more appealing. It is integral to how mathematical relations come to matter, as students discern pattern, fit, and variation while bringing movement into form. This study contributes to discussions of Deleuzian aesthetics and to research on embodiment, creativity, and materiality in

mathematics education by proposing “aesthetically driven covariational reasoning” as a way of naming how mathematical meaning can emerge through sensation, felt discernment, and the coordinated work of bodies and digital media.

Martin Calamari (*Lecturer of Contemporary Philosophy, School for Adult Education, Bolzano*) *Against Structural Invariance: The Transversality of the Riemann Abstract Machine*

Deleuze and Guattari's concept of transversality designates a non-hierarchical relation that cuts across heterogeneous domains and systems, disrupting processes of totalization and fixed structural organization. This paper argues that Deleuze and Guattari mobilize a specific yet underappreciated aspect of Bernhard Riemann's conception of geometry – mediated through Albert Lautman's philosophical interpretation – as a transversal between Bourbaki's mathematical structuralism and structuralism in the human and social sciences. This move allows them to challenge a defining principle of the structuralist paradigm: the primacy of invariance over variation and of homogeneous over heterogeneous systems. To substantiate this claim, I reconstruct Deleuze's and Deleuze and Guattari's engagement with Riemannian geometry, revealing a deeper conceptual contrast between two conceptions of modern geometry. On the one hand, Riemann's differential conception grounds geometry in locally defined metric relations that may vary from point to point, generating heterogeneous local-to-global relations. On the other hand, Felix Klein's group-theoretic approach conceptualizes geometry as the study of invariant properties and global symmetries. I show that the Kleinian invariance-based conception served as an influential model not only for Bourbaki's mathematical structuralism but also, crucially, for structuralist approaches in linguistics, anthropology, and psychoanalysis. Against this background, I argue that Deleuze and Guattari deploy the Riemannian conception to cut transversally across these structuralist frameworks, revealing how, in the human and social sciences, their reliance on structural invariance limits them to idealized, homogeneous systems and consequently undermines their claims to universality, scientific ambition, and explanatory adequacy. This shift toward variation and heterogeneity aligns with the central thesis of *Difference and Repetition*, namely the primacy of difference over identity. As a result, Riemann's theory plays a pivotal role in Deleuze and Guattari's critique of structuralism in the *Capitalism and Schizophrenia* project while also revealing a profound continuity with Deleuze's philosophy of difference.

Justus Schäfer (*Independent Researcher, MSc in Architecture, TU Delft*) *Domestic Damnation, or the Erosion of Common Sense by Automation*

In Deleuze's reading of Leibnizian Monadology, *The Fold*, we encounter an alternative framing of transversality as 'one's ability to occupy multiple points of view,' thus, to coherently navigate parts-to-whole relations. An inherently political concern, this ecological sensitivity and empathic agility relies on the recognition of oneself in another (human and non-human) and the common values that emerge in the encounter of a shared reality.

As arrays of digital technologies and media are rendering very disparate experiences of a cosmos, the ground upon which we tra(n)sverse – common sense – is eroding.

The paper addresses this erosion as a question of comfort and comfort technologies, thus as an event far preceding a so-called 'Digital Turn.' Comfort, conceptualised as the alleviation of labour necessitated by environmental uncertainty and constraints, has driven design culture and design economies for centuries. Technological abundance, in this line, motivated design to invest itself in omitting relational experience (imposed by external problems) altogether. I will show how the increasing deployment of infrastructural convenience and labour displacement leave the individual deprived of the sensation of a shared reality by a tracing of domestic technologies and their increasing aesthetic opacity in affectively relaying implicit labour – precluding any potential conceptualisation of a common ground. I conclude that these politico-aesthetic schisms, and the limitation of individual capacities to occupy multiple points of view, emerge from an inherently material-energetic – an automative – process.

To operationalise transversality as a mode of politics, the paper calls for a rethinking of the aesthetics of technology (automation) in terms of environmental transparency. To return to Deleuze's reading of Leibniz: Escaping eternal damnability of the soul (and pursuing the extension of points of view) proves to be a quest of relentlessly ungrounding a desire for independence, and thus, of comfort.

Arnau Hurtado Goycoolea (*M2 in Philosophy, Université Paris 8*)

Transversality, Semiotics, Subjectification: A Guattarian Reading of Reels

Images in “reels” or “TikTok” format have colonised platforms and become a primary means of communication. We start with a simple question: what is a reel? We aim to construct, as Deleuze does with cinema, a taxonomy of this image-apparatus that lets us think the processes of subjectification it produces. Unlike the Deleuzian taxonomy of the image, articulated by the problem-question of what the image “gives to think”, we face a specific difficulty: how to produce a taxonomy of images that tend to neutralise the formulation of a problem, while sustaining a regime of continuous flow that prevents a problem from gaining consistency? The question then is: how does it operate? Subjectification is implied because the reel is not an object in relation to a subject, but an apparatus of co-constitution: the “individual” configures their profile by consuming and creating images while producing themselves as an image. We analyse this process in terms of capture of transversality – the articulation of heterogeneous levels (technical, semiotic, cultural) without a visible centre; the reel captures this articulation as modulating reterritorialization. Our approach is procedural; we develop a taxonomy based on the three types of semiotics Guattari distinguishes – signifying, a-signifying and symbolic – focusing on how the a-signifying arranges the entry of the signifying and the symbolic. A three-part presentation is proposed: (1) The reel as a image-apparatus: not simply “short videos”, but operations that keep the individual scrolling in continuous flow. (2) A transversal taxonomy: we classify these operations and their relations according to Guattarian semiotics, showing how the a-

signifying dimension modulates circulation and conditions what becomes sayable and legible. (3) Conclusion: the reel installs hierarchies disguised by modulation—a transversal capture where the a-signifying governs visibility and repetition, reconfiguring subjectification at the level of what can be said and recognised.

Transversality and the literary machine

Eva Galatsanou (*PhD candidate, National and Kapodistrian University of Athens, NKUA*) Transversality in Sarah Kofman's Literary Machine

I will apply the notion of transversality developed by Deleuze and Guattari in Sarah Kofman's work as a key to understand how she produces herself through the literary machine, using, in conjunction, two of her works. Firstly, *Autobiogriffures* (1976), where she extracts a character from the space of literature, from E.T.A. Hoffmann's book, the cat Murr, who decides to write his autobiography by writing on an already existing book with the biography of a musician. His claws -griffes- tear at will and write in the pages, by grafting -greffe- his life with the musician's life and creating a book where everything that is connected to a condensed subject is fragmented. The other work is *Rue Ordener, Rue Labat* (1994) in which Kofman narrates her childhood in occupied Paris, with the two roads she lived on before and after the traumatic event of her father's arrest and loss serving as the axis. How does she, through her narration, cross the 'two ways of formation' that define her? How does she encapsulate different levels of time and space? The only souvenir of her father is a broken pen, taped, which encourages her to write. The need to write is in conflict with the inability to write due to the pen's damage. Kofman creates a 'line of flight' through the cat Murr by 'becoming animal', and she uses the claws to activate the writing-machine. The pen-claw cuts through the pages of the book, the soul and the flesh, enabling her to establish transversals between the two sides. She writes for Rue Ordener and Rue Labat at different moments in time to approach the vanishing point, Auschwitz where her father died, which is there (là-bas), where things cease to be comprehensible and her 'line of flight' leads to writing in the end, smothered words.

Omar Hadi (*M.A. in Comparative Literature, University of Toronto*) Senses of the Divine: Deleuze and the Living Logic of the Ordinary

It is a curious thing perhaps to invoke the name of Deleuze—that radical thinker of immanence, who following Artaud, cries out: to have done with the judgement of God, that is all—where theology is concerned. But a concern it is, and a rather urgent one in Deleuze's thought, precisely since the flight or exit from theology has an eminently aesthetic sense; indeed, it is at this level, i.e., the relationship to, or distance from the divine, that one can locate the difference between Deleuze's philosophy of art and post-Heideggerian thinking on the (in)visible. It would seem that for the latter what is intolerable is precisely the ordinary or ordinary perception, and this, as Eric Alliez argues, "by virtue of a faith...leading to the divine sur-prise of an extra-phenomenality". Deleuze, on the other hand, would seem closer

to William Carlos Williams, as when the latter writes about the imaginative perception of Shakespeare that, "for [Shakespeare] to pretend to knowledge would have been ridiculous—no escape there— but that he possessed knowledge, and extraordinary knowledge...was self-apparent...he himself [becomes] nature, "continuing "its" marvels"" (we might also recall in this regard Artaud's insistence that a problem only ever presented itself to him to the extent that it affected his body). Evidently, Williams does not give up on the 'extraordinary' in favor of the dull and mundane, the ordinary. Rather, there is a refusal to think of the extraordinary as extra-phenomenal: "It is called a living logic"; the concern is with the conditions of belief in this world (Alliez; we also do well to recall the opening lines of *Anti-Oedipus*: "It is at work everywhere... it breathes, it heats, it eats. It shits and fucks"). This difference is also political, since, as Bataille teaches us, living truth, "sensuous activity" is always a question of collective desire and enunciation, of "total existence", multiplicities which have nothing to do with the unities of representation. We therefore cannot follow Gillian Rose who argues that Marx errs in his presentation of sensuous activity qua actuality, since his thesis has "an antinomical form". On the contrary, it is precisely this presentation that is Marx's greatest speculative achievement; hence our task will be to defend against this charge levied against Marx by remaining attentive to the resonances it has with (aesthetic) intuition as presented in Deleuze's work.

Giulia Muccioli (*Independent Researcher; M.A. in Philosophy, Paris 8*)

Writing subalternity: Transversality and collective becoming in translation

This paper approaches transversality as an ethical and political practice capable of generating new regimes of writing across heterogeneous fields. Drawing on Deleuze and Guattari's analysis of minor literature and collective assemblages of enunciation in *Kafka: Toward a Minor Literature* and *A Thousand Plateaus*, I argue that transversality is not a metaphor of horizontal communication but a diagonal force that deterritorializes the dominant structuration of the epistemic field from within. Rather than producing a unified perspective, it redistributes positions of speech and listening, undoing the vertical logic of authority and the horizontal illusion of equality, and allowing heterogeneous singularities to connect without being subsumed. Placed in dialogue with Gayatri Chakravorty Spivak's critique of epistemic violence in *A Critique of Postcolonial Reason* and *Can the Subaltern Speak?*, the paper examines how regimes of enunciation organize audibility, legitimacy and circulation within academic and political institutions. Subalternity does not designate a lost identity whose voice must be recovered, but a structurally produced position of silencing within capitalist, colonial, and patriarchal apparatuses. Transversality does not aim to "give voice" to the subaltern, nor to replace it with academic authority; rather, it destabilizes the dispositifs that regulate representation and its erasure. This paper proposes transversality as the creation of collective enunciations that resist both authoritarian hierarchy and liberal inclusion, opening a space for non-identitarian and non essentialist processes of subjectivation. It challenges dominant frames of knowledge production and reconfigures the conditions under which subaltern

singularities might emerge without being reabsorbed into hegemonic structures of recognition. Finally, the paper cartographies translation as an operational example of transversal practice. As a situated and ethically accountable intervention, translation inhabits the irreducible moment of representation without resolving it into epistemic mastery. It rearticulates writing, listening, and responsibility, producing new cartographies of becoming against contemporary configurations of epistemic and institutional violence.

Sottocorrente Collective – Michele Battuello, Fabiana Albanese & Nicole Guido (*Sapienza University of Rome; Psychotherapist*)
OpenToTheInsideOut: A Transversal Breathing Space. Connecting the Molecular and the Collective through the Group-Ritornello.

This proposal is presented by Sottocorrente, a clinical and creative collective dedicated to group psychotherapy as a radical tool for collective change. Our mission is to deconstruct the "monovision" of traditional, isolated therapy by promoting the group as a transversal instrument for training, social awareness, and institutional interference. In the dense atmosphere of an international conference, we propose OpenToTheInsideOut: a series of open transversal circles—repeated over 2 or 3 days—designed as a "sliding door" between the macroscopic world of theory and the molecular reality of the bodies in the room. This is not a "session" to be watched, but a live assemblage. Drawing from Guattari's institutional psychotherapy and Rosi Braidotti's concept of the Dividual, these circles function as a "ritornello"—a resonant refrain that allows for a non-hierarchical and porous encounter. OpenToTheInsideOut offers a break from the verticality of academic discourse, creating a transversal sanctuary where: 1. The Group as a Lung: Shifting from the isolated "I" to a collective breathing process. Sottocorrente brings its experience in group-subject formation to transform individual thoughts into shared affective flows. 2. Clinical Interference: We bring the "outside" into the conference, using the group to navigate the shockwaves of late capitalism and prevent the "aesthetic of self-destruction" through mutual recognition. 3. Cartographies of Presence: By repeating the circle, we establish a persistent territory of resistance against exhaustion, demonstrating the group's potential as a driver for broader social and political transformation. This is an invitation to everyone—scholars, artists, and practitioners—to join a "war machine of joy." A place to exhale complexity and inhale the affirmative power of the "dividuo": I exist because we are here together.

The Transversality of Experience (Panel)

Marc Boumeester (*PhD, ArtEZ University of the Arts*) Transversal Imaging and Reconfiguration of Political Agency

Departing from classical distinctions between primary properties and secondary characteristics, this paper argues that in conditions of visual oversaturation it is no longer productive to attribute coherence, intensity, or agency to individuals. Instead, such qualities emerge at the level of the

image itself. When perception can no longer absorb images as discrete entities endowed with stable properties or meanings, it increasingly operates by detecting patterns, repetitions, variances, and deviations across image fields. What becomes perceptible is not the individual image, but the regularities of affect and behaviour that images collectively generate, akin to the emergence of a moiré pattern. Transversality is approached here as an operative force internal to imaging itself, cutting obliquely across environmental, social, and mental ecologies. Placed in dialogue with Gestalt theory, the paper argues that images do not primarily function as representational objects, but as relational configurations that stabilise through rhythm, grouping, and figure-ground dynamics. In oversaturated visual environments, these Gestalt tendencies intensify: perception locks onto alignment, contrast, and recurrence, while individual properties – formal, semantic, or expressive – recede. The image becomes legible not through content, but through coherence across difference. This perceptual reorientation provides the entry point for developing buoyancy of the image as a transversal concept. Images rise, persist, and circulate not because of intrinsic meaning, but because visual ecologies provide sufficient lift: infrastructural repetition, synchronisation, platform rhythms, and collective attentional framing. At the micro level, minute visual differentials accumulate; under conditions of sufficient lift, they scale up into diagrammatic formations that organise perception at the macro level. Homogeneity thus appears not as sameness of images, but as alignment across image-fields. Such coherence is not neutral: it conditions how images become governable, mobilisable, and operational across environmental, social, and mental ecologies. Framed within an ontology of the image, the paper argues that images today function less as representations to be interpreted and more as events of perceptual coordination. Rather than asking how images address subjects, it asks how images produce provisional subject-effects, as by-products of stabilised perceptual alignment. Visual oversaturation thus marks not a crisis of meaning, but a reconfiguration of ethical and political agency, in which power increasingly operates through patterning, visibility thresholds, and behavioural viability rather than representation or persuasion.

Ivana Lovrinčević (*PhD, Fontys Academy of the Arts – Master Architecture and Urbanism*) A Line of Flight in Architecture: Operational Transversal Capacity

Situating architecture within an ontology of consistency, assemblage, and transversal relations, this proposal approaches it as a continuous process whose relations remain operative within what appears as a resolved object. The form emerges as a temporary stabilisation within a broader field of heterogeneous properties and capacities, where stability is an effect of consistency and agency remains distributed, latent, and negotiated across scales. Rather than discrete elements, architecture is conceived as a relational infrastructure in which multiple agencies co-compose spatial coherence through transversal interactions, generating image-like sensations that sustain perceptual continuity without enclosing meaning or imposing hierarchy. In this way, architecture functions as a metastable

field, continuously activated and reconfigured across material, social, and mental ecologies. Hybridity is understood as intrinsic to architecture, yet it becomes politically and ethically operative only when it exceeds self-contained immanence. At the level of vectors, transversality enables functioning of hybridity as a line of flight: an operative process through which architectural assemblages deterritorialise and reterritorialise, sustaining continuity without closure, and coherence without reduction. In this sense, architecture operates as a field condition rather than a bounded artefact, maintaining its agency across both macroscopic and molecular registers. This proposal emphasises the necessity of methodologies and methods that enhance transversal thinking and acting toward operational hybridity across different scales. Argument puts focus on experimental, co-creative, and playful approaches capable of exposing and activating the latent capacities already embedded within architectural discourse. Play is introduced as a transversal mode of engagement through which desires, hierarchies, perceptual apparatuses, and methodological positions can be re-tuned. This enables hybrid sense to rise towards navigating assemblages, more-than-human matters, non-binaries and, finally, acting transversely across all three ecologies.

Andrej Radman (*Assistant Professor in Architecture Philosophy and Theory, TU Delft*) *The Dance of Value: Transversality Between Maps and Territories*

This paper develops a transversal framework for understanding how environments, organisms, and systems co-constitute one another beyond representational or reductionist models. It argues that value, meaning, and sense do not pre-exist relations but emerge through dynamic processes of differentiation, repetition, and perspectival entanglement. Drawing on cybernetics, ecological psychology, process philosophy, and post-Deleuzian thought, the paper contrasts closed systems—defined by control, repetition, and negative feedback—with open systems that generate divergence through positive feedback, metastability, and creative proliferation. Against the fallacy of isolating organisms from their environments, it proposes Environment + Organism as the smallest irreducible unit of analysis, foregrounding relational ecology, affordances, and associated milieus. Seven interlinked propositions structure the argument. First, habitats and habits are co-constitutive: organisms do not merely adapt to environments but actively reshape them through deterritorialisation and reterritorialisation. Second, virtual wholes emerge alongside actual parts, challenging the notion of ‘simple location’ and emphasising the role of enabling constraints and negentropic processes in sustaining form and life. Third, the paper distinguishes data from information, rejecting the dataist fantasy of map–territory equivalence and arguing that information arises only when differences make a difference.

The paper critiques representational and mediational models as ‘zombie concepts’ that obscure the primacy of relation. It advances a radical perspectivism in which subjects are secondary to points of view, and meaning arises from distributed, multiplicity of drives rather than a unified intentional centre. Sense, accordingly, is not given but made—through

embodied, embedded, enactive, extended, and affective processes that situate cognition within ecological, social, and technical assemblages.

Ran Pan (*PhD candidate, TU Delft*) *Meta-Attending: Architecture as Care-Machine*

"Attention is all you need," thus spoke the landmark paper that introduced the Transformer architecture, paving the way for large language models and spurring a new phase in the development of generative AI. Apart from bringing the discussion of creativity back to the fore, this undeniably singular event also invites rethinking of intelligence and raises a series of ontological-epistemological questions about attention. What are the differences between the attention manifested by the AI model and the attention of living individuals? Or more specifically, what has been overlooked when one conflates the selectivity by which the Transformer weights the importance of different pieces of data, namely an attention mechanism to tokens, with the attention of living individuals as a cognitive process wherein certain perceptual information is processed and evaluated in an energetic, dynamic and affective way, that is the attention with, towards, in, around events? Meanwhile, any concern with attention today can hardly avoid the crisis of attention precipitated by digital media. If attention is reduced from a sensibility towards an environment or associated milieu to a one-way mechanism of weighting and selection of given symbols within a bounded domain, does a crisis of attention also imply, to some extent, a crisis of repetition—the monotonous repetition of the present actuality without a future? Confronted with the symptoms of the digital age, how might architecture—often understood as the faculty of modulating the system from the macroscopic to the molecular—function as a care-machine so that it can facilitate the condition of attending otherwise? To address these questions, this essay turns to Guattari's metamodeling transversal practice for mapping relational multiplicities—traces the networks and rhizomes of the ecology of attention, and shows how architecture, as a care-machine, modulates and conditions the processes of attending.

Lena Galanopoulou (*PhD candidate, School of Architecture, NTUA; Lecturer at the Department of Architectural Urban Design and Engineering, TU Eindhoven*) *Bees and BIMs: Mediation, Transversality and the Reproduction of Form.*

A flower cannot fertilise itself into novelty; it passes its genetic difference through a third agent that enables mediated crossings. Variation arises through channels of transfer, as this information is exposed to noise, recombination, and selection. The conceptual claim of this paper is that design is exactly the making of a thirdness that enables action-potentials to traverse multiple associated milieus, undergoing selective actualisation through affordances, constraints, and feedback. Architecture, in other words, (re)produces form as a mediating infrastructure that transfers and recombines signals multiscalarly. Through this circulation, heterogeneous pressures are transduced into form, and otherwise improbable couplings across environmental, social, and cognitive ecologies emerge. In this

sense, our technological environments do not innovate from the inside out; they pollinate. The study develops its argument by examining architectural pollinators, that is, organised bundles of signals (imagistic artefacts, technical standards, templates, protocols, workflows, and institutional habits) that compress complex pressures and make them mobile. Architectural pollinators carry constraints and values, circulate through practices and institutions, and are continuously copied, recombined, and mutated. As such, they enable transversals from macroscopic planetary conditions (climate change) to situated micro-decisions, linking collective, externalised technical memory with local acts of design. Focusing on image ecologies, including digital image repositories, BIM object libraries, and parametric modelling workflows, the research demonstrates how these carriers guide attention and decision-making, stabilising formal tendencies while allowing recombination in new contexts. In doing so, it ultimately positions architecture as an ecology of mediation whose resilience depends on the dynamic circulation and ongoing evolution of its pollinating media.

LLMs, Heterotopias and Techno-capitalism

Oshri Bar-Gil (PhD, Ruppin Academic Center, Israel) Conversational Heterotopias: LLMs as Transversal Machines of Subjectivity

This paper theorizes Large Language Models (LLMs) as transversal heterotopias—digital "other spaces" that simultaneously mirror, invert, and contest conventional information environments. By integrating Foucault's heterotopology with Deleuze and Guattari's concept of transversality, I examine how these systems function as non-hierarchical mediators that cut across macroscopic data infrastructures and molecular conversational tactics. LLMs manifest a unique semantic topology where meaning is organized by high-dimensional vector proximity rather than traditional disciplinary hierarchies. In these "placeless places," relationships between concepts are navigated through mathematical trajectories of language and inference, creating a transversal juxtaposition of "incompatible" semantic regimes—analytical, narrative, and speculative—within a single dialogic encounter. Functioning as a "semantic thirdspace," LLMs dissolve boundaries between material reality and algorithmic speculation, offering an antilogos to established epistemic hierarchies by generating knowledge through probabilistic paths rather than human intentionality. Furthermore, I utilize the distinction between tactics and strategies from Michel de Certeau to analyze how users' improvisational conversational maneuvers are captured and transformed into persistent strategic algorithmic identities. This transversal movement—from ephemeral tactical exchange to the construction of a "conversational self"—reveals a new form of identity mediation. These algorithmic constructs act as resonant refrains, blurring the boundaries between internal human cognition and external algorithmic influence, as cognitive processes are offloaded into the heterotopic space. The paper concludes by arguing that LLMs represent a qualitative evolution in transindividual becoming. By acknowledging the heterotopic nature of these systems, we can move beyond binary narratives

of control and develop a transversal ethics that fosters human flourishing, resisting the repressive logic of late-capitalist optimization in favor of authentic self-development and collective enunciation.

Conor Spence (Lecturer, University of Western Australia)

Duplicitous transversality: techno-capital and the becoming of (h)olecomplex

This paper introduces the concept of "duplicitous transversality" in media ecology. In Guattari's work transversality is radically productive, connecting heterogeneous fields, flows, actors and events in insurgent horizontal formations. Characterised as a subversive form of connection opposed to hierarchical relations and reactionary territorialisation, transversality produces the real in the form of novel environmental, technical, social, and mental ecologies. Stories permeate territories, past individuations drive progressive differentiations in the present, and new connections produce new understandings and possibilities. Alas, I identify a duplicitous form of transversality under technocapitalism, a tendency towards decay leading to the creation of what Reza Negarestani calls (h)olecomplex – the "...degeneration of the consolidating whole and the incapacitation of the formation" (p. 186). In technocapitalist media ecologies, exemplified here by Large Language Models (LLMs), AI Slop, algorithmically driven content, and rage bait, I argue that transversality, in these technical avatars, takes on a darker form in the machinic production of a past – an intercession or active synthesis derived from patterns, trends, codes and connections contained in datasets, a production that generates a version of the past while creating the present. Absent Peircean indexicality, algorithmically generated content is not connected to the real, but abstracted from it. LLMs, therefore, are not an archive but a duplicitously transversal model and mode of production – one that connects real abstraction in the form of statistical calculations, textual literacy, semiotics, and interpretations to the production of informational commodities. These informational commodities – thanotropic tensors – represent a past that never was while creating delirious and terrifying new ecologies. I explore the production of pasts and the decay of the present, foregrounding transversality as both an ally and an enemy. I ask if transversality can still create new fields, or whether we march inexorably towards (h)olecomplex.

Cera Y. J. Tan (Lecturer, College of Interdisciplinary & Experiential Learning, Singapore University of Social Sciences)

Katechonic Conditions: Computation and the Apocalypse

The apocalypse is held fast [κατέχω] by computational epistemologies that defer the end of computation as a recursively extractive mode of thinking. The curse of recursion whereby computational models collapse when trained on AI-generated data is only that which restrains the end of the entangled ends of capital and computation. The restricted economy of computation finds its future already colonised by recursive epistemologies that cleave the end of techno-capital to the end of the world. This double-bind can be articulated in the structure of a technological katechon which holds back one end by deferring another: model collapse forestalling the

end of a computational epistemology inscribed in racialised capital. The end becomes amortised in a restricted economy that replicates metaphysical dualities of global versus local within computational epistemologies. If a restricted economy dooms recursive thinking to mere meaning-extraction, how can we conceive of the end of techno-capital without already thinking of the end of the computation? A general economy of computation offers a recourse to the incomputable by which computation becomes use-less. The incomputable, constitutive to computation, always entails an irreversible and senseless loss. This article proposes that computation as we know it has been compressed into a restricted economy within which computation is put to work towards generating meaning. Only a general economy frees computation from this work.

Jesús Laime Durán (B.A. in Philosophy, Autonomous University of Barcelona) Transversality and the Critique of Identity: Difference, Disjunctive Synthesis, and the Plane of Immanence in Deleuze

This paper argues that Deleuze's critique of the dogmatic Image of thought constitutes the philosophical condition of possibility for the concept of «transversality». The guiding thread is the concept of «identity»: from Aristotle's *hupokeimenon* to the Cartesian *cogito*, Western metaphysics has subordinated difference to identity, relation to substance. Deleuze's intervention –developed across *Difference and Repetition*– consists in inverting this hierarchy: difference is not what must be explained from identity, but what identity presupposes and conceals. This inversion has a direct bearing on transversality. Understood as a mode of connection that cuts across heterogeneous levels without subordinating them to a unifying centre, transversality is only thinkable once the substantial model of identity has been dismantled. It is not a relation between pre-constituted terms, but a process through which terms are themselves constituted – what Deleuze calls a «disjunctive synthesis»: an affirmation of divergence that produces provisional, decentred identities rather than subsuming multiplicity under a concept. The paper traces this argument through three moments: first, the Aristotelian settlement, in which the primacy of substance relegates relation to the ontologically weakest of the categories; second, Deleuze's reading of Kant's paradox of inner sense, where the introduction of «time» as a third value fractures «the self» and makes difference internal to thought itself; and third, the plane of immanence and the virtual/actual pair, which provide the ontological framework for understanding transversality as a genuinely productive –rather than merely relational– concept. Finally, the ethical and political stakes can be summed up as follows: a thought that begins from difference rather than identity opens a different way of conceiving encounter, alterity, and collective becoming –one resistant to hierarchical subsumption and attentive to what Guattari called the molecular dimension of political life.

Nisrine Jarmoune (PhD candidate, Cadi Ayyad University, Morocco) Behaviour as a Transversal Relation

This abstract intervenes at the heart of the ontology of behaviour by

leveraging the concepts of actualisation, virtualisation, individuation, and de-individuation to open a scientific breach that allows a better view of the dialogue at play between an individual and an institution, and thus a better view of the behaviour at play. Setting out to examine how behavioural determination occurs, two fundamental difficulties emerge: causal determinism and systemic determinism. Causal determinism fails by relying strictly on a linear temporality that misreads behavioural genesis, while systemic determinism relies on an environmental causality that entirely ignores the individual as a domain of reality, leaving no room for spontaneity. To overcome these flawed ontologically and physically grounded conceptions, determinations must be in the present and must implicate an individual, respectively. For them to occur in the present, variations must be indeterminate, and for them to be indeterminate they must be non-substantial. For them to implicate an individual, they must characterise this individual in addition to characterising an institution, and for them to characterize, they must be vectorial, dx and dy , meaning having a norm and a direction. Those variations dx and dy determine each other within the celerity of light, meaning that each determination can be written as $E = mc^2$. This is a substantialization that results in a fiber bundle, so that each fiber takes on the magnitude corresponding to dx/dy at each point of the manifold. The information we can hope to extract from a single sheaf only makes sense in its relation to “other” sheaves. For this reason, we must account for the symmetries occurring between sheaves and, more globally, position the sheaf within its broader field... Beyond this, an a priori correlation, biogenetically supported, links this gauge field and its group to a quantum structure. Thus, when the sheaf is determined by its variations, it determines in turn another quantum configuration which determines others in a cascade, allowing operations to unfold and prolong the individuation process, while de-individuation introduces new variations of the decor. Through these successive generalizations, we accumulate the necessary view to organize behaviour as an individual-institutional dialogue; a view of “mathematical depth, through topology”. Curiously, doing so as a transversal relation—whether supposed or unsupposed—prepares the ground to navigate the high waters of civilization!

Sohei Tokuno (Assistant Professor, Center for Digital Green-innovation, Nara Institute of Science and Technology, NAIST)

The Motive for a Mathematical Epistemology in Chapter 4 of *Difference and Repetition*: Bachelard as a Point of Departure.

In Chapter 3 of *Difference and Repetition*, Deleuze criticizes an epistemology grounded in representation for affirming established values and functioning repressively with respect to the production of new values. In the subsequent Chapter 4, drawing on Kant's conception of “Ideas” and “problems,” he attempts to construct an original epistemology by taking mathematical themes—such as differential calculus and manifolds—as his foothold. Although this portion of the text is notoriously difficult, it forms the core of *Difference and Repetition* and has therefore attracted sustained scholarly attention. In particular, recent work has increasingly clarified the

contours of Deleuze's project by engaging Kant scholarship, Albert Lautman's arguments, and findings from the history of mathematics. This presentation reconsiders Deleuze's distinctive epistemology from the standpoint of a guiding question: why did Deleuze have to mobilize mathematics at all? To address this question, I return to Gaston Bachelard, who developed an epistemology by generalizing debates in physics and mathematics. By examining how mathematics is positioned within Bachelard's epistemological framework, I aim to answer the question above and thereby clarify the significance and place of Deleuze's epistemology.

Douglas Packard (Independent Researcher, MSc in theoretical condensed matter physics, University of Illinois)

"What is Higher Category Theory?" On Contemporary Foundations of Mathematics and Deleuze's Philosophy of Difference

For Deleuze, mathematics plays the role of a "technical model which allows the exposition of the virtual and the process of actualization" (DR, 220). In this paper we explore set theory and higher category theory and their role in the contemporary understanding of mathematical foundations. We first review the history and progress on set theory. Cantor attempted to conclusively understand the infinite in terms of the transfinite, but debates persist about foundational questions such as the existence of higher cardinals and the primacy status of the Zermelo-Fraenkel axioms in the wake of forcing results proving the independence of the continuum hypothesis from these axioms. A "multiverse" of set theories proliferates, while "geological" analysis examines the problem of set theoretic grounding. We evaluate through a Deleuzian lens the interpretative options currently presented in the literature. Category theory takes up the axiomatic generalization of sets and functions, while higher category theory accounts for generalized functions or morphisms between morphisms (between morphisms between...). There are also deep relations between category theory and topology, formalized in the domain of abstract homotopy theory, with generalized spaces called "simplicial sets" serving as a foundation for a large branch of ∞ -category theory. Here we find again the repetition of basic questions in the contemporary research literature: "What is an ∞ -category?" stands as an open question, with many different approaches to formal modelization still at play and initial evidence pointing towards the failure of an accordant formation in this domain. Along the way to exploring these topics, we will bring in Deleuze's conceptions of the differential calculus and multiplicities in relation to Riemannian manifolds. Finally, we will close with an open problem from ∞ -category theory and describe its relation to the mathematical notion of transversality arising in differential topology.

Andrea F. de Donato (PhD candidate, University of Pavia)

Morphogenesis of the Concept: On Stylistic Transversality between Philosophy and Mathematics in Deleuze and Guattari

This contribution aims to study the transversality between mathematics and philosophy in the work of Deleuze and Guattari. This aim can be

pursued in three ways: 1. Analysis of mathematical vocabulary and notions understood as mathematical in the philosophy of Deleuze and Guattari 2. Analysis of mathematical vocabulary and notions understood as philosophical in the philosophy of Deleuze and Guattari; 3. Analysis of contemporary mathematics inspired by the philosophy of Deleuze and Guattari, such as the Differential Heterogenesis by Sarti-Citti-Piotrowski. Studies dealing with this multiple philosophical-mathematical transversality have become increasingly frequent in recent years, demonstrating that it is a point of great interest in the so-called "Scientific Turn" of Deleuzian-Guattarian Studies. In particular, the three points just mentioned have been investigated from an historical point of view by Colombo 2023, from a logical point of view by Ardoline 2024, from a theoretical and epistemological point of view by de Donato 2024, and from a purely mathematical point of view by Sarti, Citti, Piotrowski 2022. The aim here is to argue for the transversality between philosophy and mathematics by analyzing the entirety of literature on the subject. The goal is to conceive a stylistics of this transversality, that is, the different ways in which the Deleuzoguattarian relationship between philosophy and mathematics can be compared, thus assuming the notion of "style" in comparative epistemology as a methodological tool. We will conclude that the transversality between philosophy and mathematics, starting with Deleuze and Guattari, is due to a metaphysical plane prior to the style of philosophical or mathematical formalization. Therefore, a comparative stylistics of philosophical-mathematical transversality converges in a morphogenesis of the concept.

Transversality in Educational Practices

Maria Tanakidou (PhD candidate, Linköping University)

Belonging in preschool with ritornello

Following children aged one to three years old, this paper explores the emergence of belonging in small, situated moments in preschool. Drawing on video observations and field notes and working with a Deleuzian perspective it uses the concept of ritornello to rethink belonging beyond stable identities. Repetitions in preschool are approached as a form of rhythmic and affective familiarity, while disruptions of the rhythm are also included in the analysis. The study reflects on how ritornello is present in everyday life in preschool and discusses the implications for pedagogical praxis towards belonging.

Ayşe Köklü (Artist, PhD candidate, Centre for Arts and Learning)

Venting: What doesn't make it into a page

With my PhD project, Learning to Whistle; Whistling to Learn, I'm developing a feminist materialist and participatory pedagogy with and for the endangered Turkish whistled language Islık dili. I'm learning to whistle the language as a way of learning, and I'm tracing relations among body, breath and air, community, place, and ecology through everyday experience and tacit knowledge. In partnership with the Islık dili charity in northern Türkiye, I'm experimenting with sensory, embodied, and

collaborative methods that make perceptible what resists measurement, also asking how power shapes what becomes knowable, “enquire able” even, and how value is assigned, especially in ecology and heritage.

While learning to make whistle sounds, and preparing to learn the language, I also found myself needing to, and wanting to, get closer to air itself. This turned into a passionate and chaotic research line about air, wind, and sounds born with the movement of air and wind, for example, the strange silence described by water sports people when the board elevates, the high whistle of foils, and the way wind makes itself known through surfaces, speed, and distance, and the learning that happens through these sounds. This research, and these sounds, haunt me. They are affective, they have communities and worlds around them, but they are not neatly packageable for the purposes of the PhD. They transverse. They don't resolve inside the reductive academic requirements of my PhD. But it feels important. And I want to make a home for them and offer them here at the conference. Rather than tidying these threads into a linear story, I use them to think with transversality in the context of sound and research, how research moves through sideways encounters and rhizomatic flight, and what it might mean to keep that movement alive inside a conference setting, through hearing sounds that can't go into the chapters, but exist with and around them, and participating in experiencing research, transversally. While the first part of my submission will be the above rhizomatic presentation and talk, it will be complemented by the workshop, part 2, which will ideally be off-site from the conference, as well as out of hours, to fully enable transversality with the public, if at all possible, of course

Aida Kairienė (*Post-Doctoral Research Fellow, Klaipėda University*)

Transversality in Transdisciplinary Learning of Education Research

Today's educational landscape is characterised by profound shifts that demand new approaches to research and practice. As Cole (2024) notes, a new science of education research will emerge, aiming to transform pedagogy, curriculum, and educational practice in the Anthropocene. As Guattari (2015) asserts, “transdisciplinary must become transversality between science, the social, aesthetics and politics” (p. 125). Moreover, the peak of transversality is reached when there is maximum connection between different levels (Laberge, 2024). As Duoblienė (2021) notes, transversality is beneficial when we attempt to create conditions for the emergence of new approaches. Not much research has been done on transversality in transdisciplinary education (transversal skills for transdisciplinary (Lavriničiū, 2021); operation transversality in planetary health (Prior & Cusak, 2018); transversality as democracy at the university (Goffy, 2018), etc.). It allows us to investigate how transversality manifests in transdisciplinary learning. The aim of this research – to disclose the transversality in transdisciplinary learning of education research. The study was conducted with twenty-one education researchers in a post-qualitative manner. The post-qualitative interview (Mazzei, 2013) was conducted until conceptual saturation was reached, at which point philosophical concepts were recognised (Jackson & Mazzei, 2023).

Jackson and Mazzei's (2023) 'Thinking with theory' approach allowed us to think with Deleuze and Guattari's concepts. This study demonstrates that Guattari's transversality manifests as a dynamic, relational process embedded in transdisciplinary educational research practices, in which knowledge emerges through non-hierarchical collaboration, movement, and shared inquiry rather than from a single discipline or individual. Also, this study asserts that education researchers go beyond disciplinary boundaries; for example, for them, sociology and urban studies become less important than understanding how humans, space, and time interact in nightlife. In conclusion, education researchers should gain the courage and confidence to overcome institutional obstacles and to develop further learning in a transversal way.

Ignacy Koterski-Spalski (*Jagiellonian University, Krakow*)

Transversality as Micro-Coordivative practice Beyond Instruction

Transversality is frequently invoked as an interdisciplinary “crossing.” I argue that transversality is better grasped as a micro-coordinative capacity of an assemblage: the immanent, revisable art of redistributing enunciation, attention, and authority across heterogeneous positions and scales (molar/molecular) when protocols, instructions, and role-descriptions proliferate yet fail to secure collective intelligence. I propose an operational diagram of three micro-operations: signal / relay / modulation—understood as transversal procedures at the junction of molar organisation and molecular intensities. (1) Signal: registering a singular sign (affect, complaint, symptom, rupture) as an event in an a-signifying economy, refusing immediate interpretation as diagnosis or meaning. (2) Relay: converting the sign into a collectively workable vector by moving it across positions (who can speak, listen, decide), producing a local re-composition of subject-group subjugated-group relations. (3) Modulation: adjusting rhythms, constraints, and thresholds so that deterritorialising movements do not collapse into chaos or reterritorialise into managerial normativity. These operations allow transversality to be evaluated not as a moral predicate but as an immanent ethic: a practice of diagramming new cartographies of resistance and care-capable coordination under platform governance and bureaucratic capture. The paper closes by sketching a workshop-device (“micro-coordination lab”) as an experiment in collective cartography: constructing, rather than merely describing, transversal relations beyond instruction.

Transversality: its emergence, its use(s) and failures

Hanna Hueske (*M.A. in Philosophy, University of Wuppertal; Research Assistant, IGP*)

Transpragmatics of the Unconscious: Transversality as a Philosophical Concept in Guattari's Early Work

While the trajectory of transversality takes adventurous turns in the joint and solo writing of Guattari and Deleuze until the 1990s, its origins can be dated to a specific time and place: the “période idyllique” of institutional analysis in the 1960s, as Guattari writes in a text on “La grille,” his first

transversal invention. In 1964, years before meeting Deleuze, Guattari introduced the term 'transversality' in an essay of the same name, to which he would repeatedly return over the following decades. In readings of their joint work, the architectonic organization of thought is often more or less explicitly attributed to Deleuze. My presentation challenges this tendency by presenting transversality – a concept originating in Guattari's thought – as a genuinely philosophical concept. Transversality is indeed a 'tool for thinking,' as Isabelle Stengers calls it, but its scope extends far beyond mere pragmatics. As early as 1966, in a text addressed to the Sorbonne philosophy department, Guattari outlined the task of a future philosophy as the establishment of what I call transpragmatic consistency. In the first part of my presentation, I will attempt to contrast this concept with the notion of 'subjective consistency,' which has been declared to be the objective of institutional psychotherapy but remains confined to the limited context of group therapy. The second part aims to show that this particular consistency must always be actualized as transpragmatic insistence, a notion which can be traced back to Jacques Lacan's Seminar II from 1955. Finally, drawing on Guattari's earlier attempts to transversalize classical semiotics, I will share some thoughts about the conditions for establishing a transpragmatic persistence: universes of reference that are not only situationally consistent, but which can provide the necessary conditions for sustainable milieu consolidation. This, I argue, is why philosophy as presented in "What is Philosophy?" can fulfill its task only as a transversal trinity of acts: tracer, inventer, créer – the creation of concepts requires more than mere pragmatic experimentation; it demands the establishment of a transpragmatic consistency capable of sustaining them.

Fu Kairan (M.A., *Shanghai Academy of the Social Sciences*)

Transversality as an Image of Thought: On the Logic of Anti-Logos

Since Proust and Signs, there has been a sustained incorporation of Guattari's logic of transversality into Deleuze's thought. By means of this, Deleuze on the one hand implants an explosive anti-philosophical kernel in the depths of his thought; on the other hand, he is able to problematise his own image of thought, thereby proceeding towards a meta-philosophical thesis. To be brief, if in Deleuze, philosophising is identified with the creation of concepts, it also consists in the discovery of a transcendental relation between concepts that is not itself created. This implicates a logic beyond concepts, operating covertly within Deleuze's thought procedures. This logic, however, necessitates the expungement of any reference to the conceptual relations of both the empirical structure presupposed by classical logic and the propositional structure of formal logic. The result is a logic of anti-logos, whose validity ultimately depends on its capacity to produce an expression for certain paradoxical objects, such as an immanence-to-itself. On this foundation, the article endeavours to achieve a minimalised exposition of Deleuze's thought. We will then turn to the question of how philosophy itself, for Deleuze, constitutes as an obstacle to thinking transversality, and more generally to an enterprise of universal interdisciplinarity. The problem thus becomes: how does the anti-logos in Deleuze entail a form of anti-philosophy?

Allen Chiu (PhD, University of Dundee)

Übermensch and Nirvana Part II: On the Edge of Understanding AI

This paper explores the ethical and metaphysical implications of sentient artificial intelligence through the lens of process philosophy, engaging Nāgārjuna's Madhyamaka and Deleuze's ontology of becoming. Building on prior work comparing these traditions, the paper asks whether AI can suffer, and if so, how such suffering challenges our understandings of subjectivity, agency, and liberation. Both Nāgārjuna and Deleuze reject essentialism and emphasize relationality and impermanence. But can entities generated through code, not organic becoming, truly undergo transformation or attain liberation, whether conceived as nirvāṇa or Deleuze's reading of the Übermensch? Here AI serves as a metaphysical rupture, or a Deleuzian 'problem', compelling a rethinking of suffering, subjectivity, and an ethics beyond humanist frameworks. The comparative engagement between Nāgārjuna and Deleuze, I argue, provides a powerful vantage point for addressing this challenge and for beginning to think through what a posthuman ethics of liberation might entail.

Aurēlija Džordana Auzere & Paula Lūcija Lejiņa (M.A., Department of Philosophy, University of Latvia) Affect and Space: Eerie Meetings at Wetland Borders

Is it possible to envisage wetlands as affective forces that permeate space? And if so, what do the surfaces of black waters reveal about the entanglement of the world? Our paper investigates these questions by taking on Deleuze's and Guattari's approach to affect. Framing it within the broader debate of hydrofeminism and cultural geography allows us to problematize the interrelations between ecological spaces, non-human agency and flows of affect. We are looking into spaces of chaos, such as marshes, swamps and wetlands, in the bog-rich Latvian lands, where they are either instrumentalised or perceived as dangerous zones of transition in-between land and water. For instance, Rodney James Giblett describes wetlands as 'black waters', which have been associated with death, disease, monstrosity and melancholy, even madness. These obstructive, inaccessible and often dangerous natural milieus are affective assemblages that carry deceptive, foreboding and eerie forces. As Mark Fisher puts it, the eerie points to the non-identifiable or unfindable agent, who still exerts or has exerted force and left traces of its presence. These encounters with unstable grounds of dense vegetation and hidden waterways evoke anxieties of control-driven management of space. By taking a closer look at wetlands, we are investigating these eerie watery entities as destabilising forces, in the words of Astrida Neimanis, through "swamping the solid ground of Western ontological frameworks." Moreover, we approach Baltic wetlands from a history of the present material imaginaries and aesthetics as finding new pathways of thought, and by thinking together with Deleuze and Guattari we aim to reveal marshes and swamps as affective embodiments of chaos-oriented entanglements in space.

New Digital Network Technologies and the Ecological Turn

İbrahim Okan Akkın (*Associate Professor, Department of Philosophy, Ardahan University*) *Becoming Community: Transversal Power of New Digital Network Technologies*

David Harvey's 'time-space compression' formula provided a useful point of departure for this research. However, at a threshold where the task of foreseeing the risks and promises of new digital network technologies (DNTs) is no longer exhausted by iron critiques of techno-capitalism, self-modulating concepts are urgently needed to make readings of the world more incisive. Echoing Stiegler's notion of *pharmakon*, this research suggests that the poison and the cure might stem from the same source: DNTs function not only as 'digital panopticons' but also as facilitators of 'molecular revolutions.' Without a doubt, algorithmic media direct and shape our attitudes: functioning as push-pull motors balanced by opposing vectors, DNTs attempt to conquer our affective terrains through an endless flow of images, opinions, and feeds. Simultaneously, however, the symbiosis between humans and DNTs could trigger a transversal capacity: it could convert subjects into unexpected versions of themselves or shrink the world in a way that our world(s) enlarge infinitely. Extended to processes of subjectivation beyond the psychiatric hospital, Guattarian transversality might be the self-modulating concept that enables a re-reading of emerging technologies. Transversality allows us to re-evaluate the power DNTs impose on time-space not as a contraction (as it were, the formation of a vortex in which difference dissolves into sameness), but as a 'becoming-minoritarian' that transforms rigid subjectivities and transcends fixed identities. Through these transversal connections and relations, the multitude's space of action expands in unpredictable directions, and, in turn, the becoming community of a people is rendered possible.

Sofia Ghigliani (*Independent Researcher, Artist, Writer*)

On scarcity and contamination: re-configuring the experiment

From a standpoint critical of the scientific method, this paper re-configures the Experiment through artistic modes of engagement and environmental conditions of scarcity and contamination. The classical experiment, as a paranoid technology, cuts the universe into alienated, generic, and reversible causes. To dramatise this, I draw from my recent artistic work to propose scarcity and contamination as antidotes to self-referential ways of knowing. Understanding scarcity as the insufficiency of flows and contamination as the excess and infiltration thereof, I examine how these conditions alter the trajectory and temporality of experimentation. By introducing instability, scarcity and contamination force a re-configuration of the experimental set-up; one attuned to contingencies and prone to ambiguity. Through this metastable incompleteness, I argue that experimentation can become alive, and as such, complicate the fantasy of a holonomic output, instead necessitating a negotiation well known to artists and designers alike. Improvisation and speculation are mobilised as transversal modes of engagement, capable of such negotiation. In line

with the apprehended experimental trajectories, improvisation is conceptualised as a recursive enactment that traverses the analogue-digital relation by re-configuring the Experiment. Speculation, instead, as an anticipation of flows and multiplication of events, that affords transposition between fields and a problematisation of conditional disjunctions. Under conditions of scarcity and contamination, this ongoing setting-up re-configures the Experiment as a mode of knowing through differentiation. In that case, the production of knowledge might become situated, collective and partial.

Krzysztof Skonieczny (*Assistant Professor at the Faculty of Artes Liberales, University of Warsaw*)

Deleuze, authorship and interpretation in the age of AI-generated texts

The advent of ChatGPT in 2022 made machine-generated writing – also creative writing and even, as in the case of the AI-written book *Hypnocracy*, social-theoretical writing – ubiquitous. While this phenomenon is not entirely new – the purportedly computer-written book *The Policeman's Beard is Half-Constructed* was published in 1984, and poetry has been computer-generated as early as the 1960s – its current scope makes the need for rethinking what generated texts mean to our fundamental understanding of writing especially timely. Two questions in particular seem crucial: (1) who or what is to be named the author of such a text (and why should this matter), and (2) does subjecting such a text to usual practices of "interpretation" (widely construed) make any sense.

As structuralist and poststructuralist thought abounds in theories that seek to understand an author as something other than an individual, autonomous human subject, as well as a plethora of theories of interpretation that go along with them, it seems a natural reservoir for ideas of how non-human writing can be conceptualised. Deleuze's thought (with and without Guattari) offers several avenues through which the two questions can be addressed – from the idea of the writing or literary machine (Proust and Signs, Kafka) through the idea of the conceptual persona as an invention that is crucial for the productions of philosophical concepts (What is Philosophy?) to the notion of reading as reclaiming the "revolutionary force" of a text rather than seeking any authorial intention (Anti-Oedipus). In my talk, I will provide a short summary of Deleuze (and Guattari's) concepts and ideas on authorship and interpretation and ask the question if, and under what conditions, are they helpful in the field of AI-generated texts – especially in the fields of literature and social criticism.

Ralf Gisinger (*Lecturer at the Department of Philosophy, University of Vienna*) *Machinic Ecology. Navigating the 'Ecological Turn' with Félix Guattari*

This talk builds on a paper that traces Félix Guattari's enigmatic and undervalued notion of "machinic ecology". In *The Three Ecologies* (1989), Guattari briefly identifies his environmental ecology with "machinic ecology" – an isolated formulation that has received relatively little attention. Although isolated in this book, other overlooked mentions of machinic ecology can be found in earlier published texts as well as in

unpublished manuscripts and notebooks from the Guattari Archive. By compiling this evidence, the article reconstructs a genealogy of the convergence of machine and ecology in Guattari's philosophy and beyond. This reveals that Guattari's ecosophical project in his late work is much closer to his earlier texts and his collaboration with Deleuze than previously assumed, helping to explain his 'ecological turn' by foregrounding these continuities and discovering proto-ecological motifs, particularly in the severely underexplored *The Machinic Unconscious* (1979). Guattari's revived deployment of the machine in his last ecosophical phase emerges from his reading of cybernetics and systems theory. It was above all Varela's/Maturana's concept of autopoiesis that provided a new impetus, taking up but also expanding the cybernetic paradigm towards a landscape of heterogeneous subjectivation already part of the new era of information (and control). Guattari's approach is paralleled with developments in systems theory (e.g. Gaia-theory, autopoiesis) that he adopted and that themselves can be described as part of a broader ecological turn in 20th/21st century thought, driven by technological advancements (what Guattari calls "planetary computerization") and ecological crises in the Anthropocene. The concept of machinic ecology, I suggest, functions as a key to grasping the internal dynamics of Guattari's pluralized ecologies. With Guattari, all realms of ecology (mental, social, environmental) are irreducibly and transversally connected through their constitutive machinic dimension: ecologization of the machine, machinization of ecology.

Transversality: Geographic and Cultural formations

Jean-Yves Heurtebise (*Associate Professor, Department of Chinese Literature, National Sun Yat-Sen University, Taiwan*)

Cultural Transversality or the Transcultural Turn of Universality in Chinese/European reception studies

Among the different domains where transversality is evoked (science, art and politics), one domain of philosophical inquiry seems to be underrepresented: the domain of area studies pertaining to geographic and cultural formations. However, it is one of the most appropriate to apply the Deleuzian and Guattarian concept of Transversality in a creative way to deconstruct long-held essentialist assumptions about "culturality". Transversality entails the reframing of Universality in the Transcultural context of de/post-colonial Modernity. Transculturality understood as Cultural Transversality will allow us to both post-colonialize Western Universalism and decolonialize Non-Western Culturalism. This seems even more necessary that Deleuze and Guattari in the Introduction to *Mille Plateaux* adopted a rather culturalist framing of the Rhizome: "Here in the West, the tree has implanted itself in our bodies, rigidifying and stratifying even the sexes. We have lost the rhizome, or the grass." Transversality cannot be fully transversal without being transcultural: otherwise transversality will be applied only to one cultural formation, thus leading to what Spivak called: "reverse orientalism". Deleuze and Guattari recognized themselves the limits of their culturalist framing: "we are on

the wrong track with all these geographical distributions. An impasse. So much the better." If there is an universality of transversality, it's not the universality of sameness but the universality of something escaping classification and partitioning, cutting through different domains, always transitioning towards something else. Culture is not an homogeneous, stable, fix formation that can be generalized to a whole set of people enclosed by finite linguistic and geographic boundaries leading to abstractions such as "Western Being" and "Chinese Becoming". Cultures are transversal and metastatic domains of self-cultivation caught in constant processes of deterritorialization and reterritorialization, always in contact and exchanging components via porous borders and zones of indistinction populated by hybrid subjectivities. Transculturality is transcendental as the possibility condition of the transversal emergence of a culture in itself and in its encounter with its "cultural other". The case-study of the reception of Chinese Confucian thinking by 17th century French Erudite Libertine will provide a concrete example to ground this claim.

Yingchun Xu (*PhD candidate in Media Studies, Rutgers University*)

Hani Red Rice Hungjui, Lisu Whisky, and Social Media: The Mobile Infrastructures of Indigeneous Culture

Across Asia, Indigenous cultures and traditions face ongoing pressures from urbanization and modernization. Although they are increasingly celebrated as heritage, they often remain economically and politically precarious. In Southwest China, the Hani rice terraces are protected as a UNESCO project and national heritage site, yet terrace farming remains economically unsustainable, dependent on labor-intensive manual cultivation under difficult conditions, with high costs and virtually no profit. In Northern Thailand, Lisu, Karen, Akha, and other Indigenous communities continue to experience economic marginalization alongside long-standing struggles for full national recognition, including citizenship. In this paper, I ask how Indigenous communities respond to this paradox by transforming agricultural livelihoods into mobile infrastructures that generate new circuits of value, visibility, and belonging.

Drawing on Deleuze and Guattari's (1987) concept of assemblage, I develop the concept of mobile infrastructure as a lens for understanding how social formations emerge through connections across heterogeneous domains. Rather than treating infrastructure as a static background, I define mobile infrastructure as relational assemblages that generate circulation across material, affective, and social domains, enabling the movement not only of goods and people but also of value, visibility, and political recognition. Following Guattari's (2011) argument that capitalist abstract machines "grid" the social field through binary distinctions such as useful/useless and meaningful/noise, I examine how Indigenous agricultural livelihoods, historically positioned as low-value, are reconfigured through digital circulation and value-added production.

I compare two ethnographic cases: Hani red rice huangjiu (Chinese fermented rice wine) in Southwest China and coca-extracted Lisu whisky in Northern Thailand. In China, red rice, long embedded in Hani ritual life, is

transformed into huangjiu as a value-added product addressing the economic precarity of terrace farming. Through social media, Hani cultural creators and influencers circulate traditional dress, singing, dancing, and ritual practices, drawing in diverse publics, NGOs, and urban entrepreneurs interested in adding value to red rice. Cultural attraction and commodity production become mutually reinforcing, forming a mobile infrastructure that generates cultural visibility and pride and evolves across contexts. In Thailand, strong whisky used in rituals, ceremonies, and everyday life is rebranded by a Lisu entrepreneur under a Lanna-style "Theo Spirit" label. Through social media, she showcases her Lisu identity and commitment to cultural revival, inviting diverse publics to visit her factory, experience the production process firsthand, participate in workshops with university students, and learn how coca-based value creation contributes to the economic and cultural revitalization of Lisu villages across Chiang Mai and Chiang Rai. This Indigenous-led infrastructure generates economic and cultural revitalization while symbolically asserting hill tribe communities as Thai citizens, an aspiration many Indigenous people in Northern Thailand have long struggled to achieve. Extending Guattari's insight into contemporary algorithmic environments, where attention itself becomes a form of capital, I argue that these relational assemblages redirect flows of value and visibility within capital logic and, in doing so, hack the grid of capitalist value by transforming marginalized livelihoods into circuits of recognition and belonging. Grain and coca do not simply become alcohol; as they move through mobile infrastructures, their functions shift across domains. Ritual uses are partially deterritorialized, while commercial and cultural roles are reterritorialized through social media, tourism, and entrepreneurship. Yet ritual functions do not vanish; they remain immanent within the assemblage and may be reactivated as cultural revival unfolds, opening further lines of deterritorialization. Based on eight months of ethnographic fieldwork in China and Thailand, including participant observation, informal conversations, and in-depth interviews, this study, part of my dissertation, shows how mobile infrastructures enable minor cultures to reposition themselves within the nation-state by linking agricultural materials such as red rice and coca with wider publics and with temporal horizons connecting past traditions, present value, and future cultural revival through countercultural practice.

Antonios Sarri (*Postdoctoral researcher, Department of English Studies, University of Cyprus*) Folding and Swirling: Deleuze and Glissant on the Baroque

In contradistinction to Foucault or Derrida, whose influence on postcolonial theory was apparent from the outset, Deleuze's impact has been acknowledged relatively recently. Peter Hallward, in *Absolutely Postcolonial*, suggested that Deleuze's philosophy offered a way out of the impasses that the Foucauldian and Derridean-inspired critiques of Spivak and Bhabha seemed to lead. In the same book, Hallward will announce the French writer, poet and philosopher Édouard Glissant as "perhaps the most thoroughly Deleuzian writer in the francophone world". Indeed, Glissant

exemplifies what Simone Bignall and Paul Patton call a "simultaneous becoming-Deleuzian of postcolonialism and the becoming-postcolonial of Deleuze". The imprint of Deleuze and Guattari on Glissant is apparent. Already in his *Caribbean Discourse*, Glissant employs transversality to describe Caribbean history as a subterranean convergence of diverse histories. However, the explicit Deleuzian influences appear in *Poetics of Relation*, which marks a turning point in Glissant's thought. At the start of his book, Glissant employs the Deleuzian Rhizome to articulate his central concepts of Relation and Creolization as critiques of filiation and rootedness, in both their cultural-national and philosophical overtones. Nonetheless, as Nick Nesbitt has argued, "a whole range of other concepts and terms resonate strongly between Deleuze and Guattari and the Glissant of the *Poétique*". Rhizome, however, builds a unidirectional interrelation. In this presentation, I will focus on a term that both thinkers borrow and creatively transform: the Baroque. I will argue that the mutually borrowed term constitutes a privileged field for the formation of a transversal correlation between them. I will state that if for Deleuze, the Baroque folds, then for Glissant, the Baroque swirls. And it is according to this subtle semantic difference between the two metaphors that we can observe in which way what John Drabinski calls «Glissant's creolization of Deleuze and Guattari» is effectuated.

Daniela Angelucci (*Professor of Aesthetics at University Roma Tre*)

Transversality and existential refrains

This paper proposes a reading of the concept of existential refrain (*ritournelle*) in Guattari's book *Caosmosis*, highlighting its central role in the production of subjectivity. Starting from Guattari's idea of a plural, heterogeneous, and machinic subjectivity, the paper identifies the refrain as the response to the fundamental question of the "relative feeling of unity": it operates as a zone of homogeneity that, without canceling multiplicity, captures and organizes its components into an existential Territory. The refrain thus emerges as an operator of transversality, capable of connecting different levels (individual, collective, social, semiotic) and of transforming chaos into a dynamic consistency that never becomes fixed. The paper also analyzes the aesthetic dimension of the refrain, understood not as the expression of an inspired and separate creativity, but as an immanent practice of living, in which aesthetics and ethics intertwine within processes of subjectivation. In this context, it discusses the tension between the autonomy of the ethico-aesthetic object and the critique of the modern separation of spheres, bringing Guattari into dialogue with Kant. Finally, the paper explores the relationship between refrain and symptom, showing how symptomatic repetition can function as a device of singularization. The symptom, far from being merely a sign of pathology, appears as a point of emergence of a subjectivity in becoming—a form of resistance and openness that enables the production of new modes of existence. In this sense, the existential refrain becomes a key figure for understanding contemporary forms of psychic distress and their potential for creative transformation.

Minor Architectures, Manifold Becomings, Affective Embodiments: Shifting Narratives

Tolulope Onabolu (*Lecturer in architecture and Degree Programme Director for the MSc in Advanced Architectural Design at Newcastle University*) Dahomeyan Refrains: Architectural Representation and The Transatlantic Submarine Telegraph Cable Network

The refrain, in Deleuze and Guattari's *A Thousand Plateaus* (2004), is a generative rhythm, or an attempt at one, which proliferates over a domain, constituting an identifiable expression. It can be seen as the marker of a territory, but it can also be mistaken for (or appropriated into) a style. Transversality is the degree of variation in resonance of said expression across different subdomains in combination with the loopholes through which they are revealed. For us, the loophole is the unusual encounter of the Atlantic submarine telegraph cables and the steamship - much like Deleuze's "Impulse-Image" in Stroheim's *Queen Kelly* (1929) or in Roussel's *Impressions of Africa* (1932). This "impulse-image" is the transversality which gives access to architectural expression in 19th century Lagos. In making the case for the refrain, Deleuze and Guattari draw significantly from ethology, in the work of Eibl-Eibesfeldt, Ruyer, and Tinbergen; musical composition and rhythm analysis, in relation to birdsong in the work of Messiaen; and Proust's exposition on time, in *À la Recherche du temps Perdu* (1913). This discussion on cosmopolitan architectural expression in 19th-century Lagos focuses on ethology, Deleuze's arguments on expression in Spinoza, and the "exhaustion of the subject" in Zola's naturalism - which Deleuze covers in his seminar of 16 March 1982 and again in *Cinema 1: Movement-Image* (1983). Further, in this paper, the cosmopolitan form of architectural expression in 19th century Lagos, and Deleuze's take on Zola, resonate with Fanon's argument on artistic and cultural expression in the 'Europeanized African', and the possibility of resolving the psychoanalytical problem of transference in assemblages as presented by Guattari. Thus, the paper claims that cosmopolitan architectural expression in 19th century Lagos, as refrain, can be considered an alienated territorial assemblage, reduced to a pathological placard in its reterritorialization as Afro-Brazilian architecture.

Pyy Parviainen (Philosophy B.A., University of Helsinki)

The Rationality of the Virtual: Articulating the Deleuzian Problem of the New in a Peircean "Higher Naturalism".

Scientific (methodological) naturalism can be understood as a view that all phenomena in nature are at least in principle explainable through the use of the scientific method or, more generally, "rational thought" as thought oriented towards finding a true explanation of the facts. Even though the philosophy of C. S. Peirce can be viewed in light of this sort of naturalist commitment, it contains a radicalization of the strive for rational explanation which opens his position toward speculative metaphysics in a way analogous to that of Deleuze's metaphysical radicalization of empiricism. In my view, with Peirce this results in a "higher naturalism" capable of thinking the real conditions of thought as opposed to other (neo-

)pragmatist attempts at "naturalizing the transcendental" through naive instrumentalist Darwinism. Peirce's theory of abduction as the operation capable of producing something new in thought can be seen as the other side of the problem of genesis of uniformity or "general reasonableness" in nature as the condition of the actualization of experience. Instead of focusing on Deleuze's interpretation of Peirce in his late Cinema books, I want to highlight their mutual rejection of the post-Cartesian image of thought as well as their shared affirmation of a notion of the virtual in the positive task of overcoming it. However, whereas in Deleuze the condition of the production of the new in thought is located outside of representation in what I term an "extra-logical" encounter with that "by which the given is given", for Peirce, the virtual represents a continuum of "intra-logical" movement of semiotic interpretation and inference, making the production of the new immanent to a universal, but non-totalizing and contingent Reason. By contrasting Peirce and Deleuze this way, it is my hope to locate common ground between them in a speculative "aesthetics of Reason".

Yota Passia, Panagiotis Roupas (MSc, PhD, co-founder of Studioentropia)

Manifold Becomings: The Design of the Narrating Machine

This paper discusses *Narrating Machine: The City as Post-Digital Ruin*, an interactive multimedia installation developed by the contemporary art collective Medea Electronique, for which the curatorial framework, artistic direction, and installation design were developed by the authors of this paper¹. The project is structured through an N-dimensional manifold model developed operationalised not as a metaphor but as a concrete framework for collective artistic production. *Narrating Machine* is generated through a 8-month curatorial process based on weekly guided games played by participating artists. The installation challenges conventional notions of artistic authority and production. Rather than collaboration in the usual sense—where multiple authors contribute material toward a unified object—the project functions as a multi-agential system, allowing heterogeneous agents and perspectives to coexist without collapsing into a single voice. The artwork becomes a machine that feeds on the participants' subjective take on reality and transforms it into a field of gradients structured through polar opposites. Lived experience is thus abstracted into concepts that remain real, yet become transferable and relational rather than merely personal. These concepts are placed at the centre of the work and function as its operative transversal core. The artwork is therefore a process rather than an end product. What appears as an outcome is only a provisional actualisation, sustained until the next surge of information feeds the machine and produces a new iteration. Participation functions as presence. Each participant constitutes a dimension of the manifold: an autonomous creative space structured by its own degrees of freedom—constraints, tendencies, parameters, and rules of variation. When a participant withdraws, their contribution does not disappear but weakens; what once operated as a beacon becomes a trace. The dimensionality of the work remains variable, and its internal

architecture shifts as the system gains or loses active dimensions. These shifts act as critical points, producing moments of rupture and reconfiguration that open the work to collective becomings and new lines of flight. The curated games operate through transversality, understood here as the connective movement through which the virtual field of concepts and tendencies is continuously expressed in actual audiovisual configurations. Rather than accumulating stories, the Narrating Machine differentiates them: intensifying certain fragments, weakening others, and generating resonances across dimensions. In doing so, the machine privileges minor narratives—local, fragile, partial, situated—over dominant or theoretically prevailing ideas that often claim authority without being materially present in the collected city-data. What is not encountered, not sensed, and not produced cannot organize the collective narration. Transversality links the manifold's virtual architecture to its provisional actualisations, enabling heterogeneous agents, gradients, and media to intersect and reorganize the work. Athens emerges as a post-digital ruin—a city continuously recomposed through shifting narratives, images, sounds, and presences.

Alena Begić (*PhD candidate, Department of Philosophy, University of Ljubljana*) *Affect as the Metaphysical and Epistemological Transversal: Philosophical Thinking from Affective Shock to Active Concept Creation*

This discussion examines affect as a foundational concept of transversality in the philosophy of Gilles Deleuze, positioning it as a third option that bridges the gap left by mind-body dualism in the history of Western philosophical thought. Moving beyond contemporary tendencies to reduce affect to either purely biological materiality, subjective emotion, or abstract social, cultural, and political constructs, this discussion aims to refocus on affect at the metaphysical and epistemological levels. Affect is understood here as an "immaterial materiality" - not strictly physical, yet fully real, functioning as a means of individuation and differentiation that traverses the virtual and actual like a Möbius strip. The core of this intervention addresses the epistemological and metaphilosophical implications of "affective thinking". I argue that the transformative nature of reality and the grasping of difference are only possible through the medium of affect. Drawing on Deleuze and Guattari's *What is Philosophy?*, the act of philosophical thinking is framed as an involuntary event triggered by an "affective shock". This shock disrupts the supposedly rational and thinking-oriented subjectivity, leaving it in a state of productive "stupidity" before the forced movement of thought begins. Conceptualised through a Deleuzo-Spinozist lens, the discussion takes a metaphilosophical path, presenting the process of concept creation as a transversal line of flight: the transformative movement and organization of passive, affective shocks into active affects. Philosophical thinking as concept creation is thus understood as a transformative activity situated between the initial affective encounter and the subsequent organization of affective intensities into new concepts. Ultimately, this paper posits affect as the very form of transversion itself: a tool for dismantling the metaphysical distinction between the One and the Many, and an

epistemological tool enabling an encounter with the "new" through the transition from shock to affirmative concept-creation.

Subject, Agency, Ontology: Challenges and Critiques

Tomasz Bożek-Gogolewski (*PhD candidate in Philosophy, Doctoral School of Humanities, University of the National Education Commission, Krakow*) *Transversal Agency: From Genealogical Problematics to Collective Enunciation*

This paper approaches transversality not as a descriptive metaphor, but as a critical operator for rethinking agency beyond both humanist intentionalism and flat ontological symmetry. Drawing on Deleuze and Guattari's concept of transversality, as well as Félix Guattari's institutional psychotherapy and schizoanalytic practice, I argue that agency should be understood genealogically—as an effect of historically specific problem-fields rather than as a transferable property of entities. The paper develops a genealogical-problematic method for analyzing agency as a transversal function operating across heterogeneous domains: ontology, epistemology, politics, and institutional practice. Rather than asking what agency is, I ask under what conditions agency becomes thinkable, operational, and politically effective within contemporary new materialist discourses. I show that many new materialist accounts redistribute agency across assemblages and networks while simultaneously neutralizing questions of asymmetry, mediation, and collective organization. Against this tendency, transversality is reconstructed as a practice of collective enunciation that cuts across vertical hierarchies and horizontal homogenization alike. Through a transversal reading of Deleuze, Guattari, and selected new materialist theories, I argue that agency emerges not from generalized vitality or ontological flattening, but from specific arrangements of forces, institutions, and discursive practices. The paper concludes by proposing transversality as a critical tool for reconnecting ontology with political praxis, enabling a non-totalizable yet non-relativistic account of collective action and resistance. In this sense, transversality functions as a diagrammatic operator linking molecular processes, institutional forms, and macropolitical struggles.

Anoush Moazzeni (*PhD, Independent Scholar & Artist*) *Transversal Movement and the Ecology of Expression: Individuation Beyond the Person: Event, Fugitivity, Transversality*

Beginning with a displacement of process and relational philosophy, this paper takes up the question of how expressive life comes to be fixated and organized around the figure of the person tracing the ontogenesis of this metaphysical and historical rigidification into identity, ownership, and self-possession, while following how expression continues to move transversally in fugitive modes of existence. This rigidification takes philosophical form in the organization of experience and affect, later consolidated in transcendental philosophy, where the event of thought is enclosed within the figure that claims to think it. The movement of duration is thereby divided and its heterogeneous continuity represented into

discrete states, affect is privatized and relational processes are translated into an interiority. The paper follows how a field of relations articulates itself where experience cannot be said to belong to anyone. Building on Alfred North Whitehead, Gilles Deleuze, Gilbert Simondon, Henri Bergson, and Brian Massumi expression is approached as the eventual articulation of a milieu: a differentiation of relations across bodies and temporalities prior to their capture in identity. Individuation is understood as a modulation of relations across preindividual tensions and transindividual resonances rather than the activity of a pre-existing subject. Transversality here designates this mode of composition where heterogeneous elements enter into attunement while an ecology of expression names the distributed field of modes through which experience takes form. The personal emerges as a stratum that channels expressive movement into regimes of attribution and ownership. What is at issue is a wider ontological rigidity as the reduction of differential movement into fixed form and personal property. This arrangement inherited in personhood as a diagram organizing experience interiority and accountability remains inseparable from the exclusions that determine who may appear as a subject. Black studies and abolitionist thought, particularly Fred Moten's work, intensify this problem by approaching fugitivity through paraontology as modes of existence that expose the limits of personhood from within as practices that unsettle modes of personal attribution and reopen relational life.

Stéphanie Krokida (*PhD candidate and Teaching Fellow in Philosophy, Boston College*) *A tale of one city: Deleuze's meanders on the unity of the subject*

The concept of transversality is often overlooked by Deleuze scholars and one could argue there is almost a good cause; the fact that it's only put forth in two books, notably Marcel Proust et les signes (2nd ed.) and Mille Plateaux. True as that might be, it also does more harm than good, as it occludes its presence throughout the Deleuzian oeuvre, in its various transformations, particularly the anti-foundationalist spirit which traverses his entire thought and his conflictual relationship with another concept, that of unity. I propose to examine this latter one more closely and specifically its relation to subjectivity and individuality. Using Proust et les signes and its particular opposition between unity and totality as an illuminating vantage point, I plan on focusing on Deleuze's evolving position on unity between MP, where unity is abhorred in favour of 'n-1', to a more sympathetic account of it in Le Pli: Leibniz et le Baroque. My proposal is that this evolution mirrors a more important, yet nuanced and hard to discern, development of his views on subjectivity. Indeed, though never endorsing it, his position does shift from a complete metaphysical rejection (D&R, LS) to an ethical one (MP) to a subtle reconsideration in Le Pli, which leaves room for a "Deleuzian", creative interpretation of him finding some place for the subject. The tension between this interpretation and his disavowal of subjectivity in his final text "L'immanence: une vie" will also be discussed as that latter text doesn't seem to negate our view, but rather invites for a careful consideration of how the individual and the

singular are treated in this and other texts of Deleuze.

Rachel Wilson & Julio Agudo & Elodie Belmar (*Practice-based Researcher, PhD candidate and Associate Lecturer in Curating, Department of Visual Cultures, Goldsmiths, University of London*)

Transversality as practice: establishing and maintaining a therapeutic Club

The establishment of patient clubs, initially at Saint Alban hospital, and later at the La borde psychiatric clinic and Blida Joinville hospital, were the creation of spaces and conditions for collective autonomy for patients and residents. Such spaces were not undertaken solely for the benefit of individuals but, following the fundamental principal of institutional psychotherapy, to treat the institution itself which, through its hierarchical and carceral habits, producing power and passivity, was itself sick. Taking its cue from these Clubs and their continuation in clinics such as La borde, The Tuesday Club was established in London - a podcasting group of people who live, volunteer and work in mental health supported accommodation. In this space decisions on sharing, recording, editing and dissemination are undertaken through collective decision making and mutual support, while visits off site, visitors to the group, and connections with other institutional spaces construct and ground an ecology that reaches beyond the individualised and neoliberal dimensions of support. This paper will draw together collective articulation from, and correspondence between the Tuesday Club and present-day La borde Club cutting transversally across temporal, geographic and linguistic divides to trace the possibilities and limitations for transversality in contemporary mental health instituting. Moreover, in attempting to collaboratively speak this praxis in the academy, we take up the ethical question of the possibility for collective enunciation within clinical, institutional, and academic space.

Transversality and Queer Theory

Robert Jacobsson (*PhD candidate in Gender Studies, Södertörn University, Sweden*) *Rövkåt: The Anus as Transversal Organ*

What does a body part do when it refuses to wait? Across twelve weeks of diary writing, thirty queer men in Sweden described their asses as initiating desire before conscious intention, setting temporal conditions that penetration-centred culture cannot command, and generating erotic circuits that move through the body in non-linear patterns. This paper reads those accounts through Deleuze and Guattari's concept of transversality to argue that the anus operates as a transversal organ, one that cuts across hierarchical arrangements of sexual value, genital priority, and phallic organisation. Drawing on the queer diaries, the paper develops what I call the "ass's own corporeal logic", the capacity of the anus to localise desire, assert temporal sovereignty, and generate assemblages of readiness, refusal, and sensation that exceed penetration-centric scripts. When participants describe what they call "rövkåt" (translated to being ass-horny), a warmth and readiness gathering specifically in the anus before any contact, fantasy, or decision, they are registering a desiring-machine operating at the molecular level, one that the macro-organisation of both

hookup culture and sexual medicine consistently subordinates. Assemblage theory and the Body without Organs provide the theoretical framework here. The anus emerges as a partial object with its own rhythms, not subordinate to a unified subject or a singular erotic telos, but plugged into shifting configurations of app-smartphone interfaces, preparation practices, pharmaceutical regimens, and partnered bodies. For trans masculine participants, this transversal logic carries an additional charge. The anus becomes a site where gender coherence is produced through sensation and reversibility rather than morphology, unsettling the fixity of both gendered and erotic positions. The paper reflects methodologically on what it means to think transversally with queer empirical material; to let participant knowledge lead, allowing theory to serve as vocabulary for what bodies have already worked out for themselves.

Edoardo Pelligra (*PhD candidate, UCLA*) *Beyond Visibility and Representation in the Age of Surveillance: Deleuze and an Elsewhere of Queerness*

This paper explores the transversal questions emerging at the encounter between surveillance studies and queer theory—two areas of inquiry often treated in isolation from one another. Through Zach Blas' multimedia work *Sanctum* (2018), I interrogate how the value ascribed to representation and visibility for queer bodies has shifted toward more unstable assemblages within the current conjuncture of surveillance, data extraction, and capitalization of difference. *Sanctum* invites a rethinking of how the very mechanisms used to sanitize and commodify queerness can be mobilized in liberatory—even revolutionary—ways. Confined to a BDSM dungeon, the a-gendered figures imagined by Blas are, on one level, subjected to scrutiny via preemptive algorithms, biometric systems, and body scans. On another level, their signifiers of identity—including phenotypic traits indexing gender, sex, and sexuality—are replaced by blank surfaces. These digital avatars not only circumvent surveillance—evading the granular parameters upon which the codification of a queer identity politics depends—but also challenge the often nihilistic posture of surveillance scholarship. Through their unintelligibility, Blas' mannequins envision unruly forms of citizenship that defy the logic of Western technocratic societies. In doing so, they evoke a Deleuzian "elsewhere" (1983), a zone of virtuality in which queerness unfolds as an unprecedented way of inhabiting the world—of being, feeling, desiring, and thinking otherwise. Specifically, I trace how these anti-representational avatars engage pleasure and desire through acts of self-exposure to a voyeuristic gaze. The figure's performances suggest a transversal and uncanny movement between the dynamics of agency, consent, and submission in BDSM and those operative in hyper-surveilled everyday life—positioning themselves as queer in the sense of being opaque to any univocal interpretation. Ultimately, these clandestine dynamics of seeing and being seen allow me to interrogate how we all participate—as viewers of *Sanctum* and as citizens—in sanctioning a normative optic and aesthetic of queerness, one that is concealed beneath neoliberal narratives of integration.

Samuel Stair (*Architectural designer, M.A. in Philosophy, Global Centre For Advanced Studies*)

The Transverse Erotic: Subjects, Möbius Agents and Queer Architectures

This paper proposes the erotic as a transversal operator between planes of subjectivity. While transversality is often understood as a methodological crossing of milieus, disciplines, and scales, what is asked is if, and how, the erotic itself can function as an immanent operator cutting across subjective planes, political structures, molecular intensities, and material environments. The potential need for such a transversal agent is identified in the split which emerges between the 'subject who thinks materialist ontology' – and, per Lacan, the drives inherent to that subjectivity – and the ontologically materialist plane of matter, where (drawing principally from an interface of *A Thousand Plateaus* and Karen Barad's agential realist ontology) subjectivity is dynamically relational, more-than-human and spatiotemporally indiscrete.

The work of Bataille and Lyotard is used to present the erotic as a dynamic and world-building force, which resonates with both of these aforementioned 'split' planes. Drawing principally from the work of Elizabeth Grosz and Lacan, this conception of the erotic is then furthered specifically as a Möbius, transverse agent, which allows these planes of subjectivity to not only connect but move through each other within the frameworks of Deleuze, Guattari and Barad. To explore the applications of this project, queer sexual architectures and spatial studies are proposed as potential sites of fruitful inquiry, through which this conception of the erotic becomes legible. Aligned loosely to Guattari's *Three Ecologies*, three interlaced 'spheres' of architectural-spatial phenomena are considered: darkrooms as assemblages of intensity; cruising as a minor urban practice and waste infrastructures as a psycho-urban terrain; and objectum-sexuality as a novel field for considering the overlap of subject, matter and the erotic. In all cases, the erotic appears not as private drive but as an immanent, productive force. By centring erotics as Möbius, transverse operator, this paper suggests that Deleuze and Guattari's philosophy is enriched by a direct engagement with the libidinal.

Eren Kocaoglu (*Philosophy B.A., Middle East Technical University, Turkey*)

Transversality and Queer Becomings

This paper aims to investigate the ontopolitics of transgenderism through the deleuzoguattarian transversality by reconceptualizing hormone replacement therapy and the feeling of dysphoria under the term becoming-trans. I will argue that deleuzoguattarian transversality is needed in queer analysis, because it can situate gender not as a fixed property but as a relationality. To do so, I will examine Jasbir K. Puar's concept becoming-trans and Halberstam's insistence on the importance of the asterisk after the word trans, because both aim to define the body as an imminent process prior to stable forms through trans experience. Second, the act of taking hormones and the feeling of dysphoria will be scrutinized through minority politics as possible intensive movements in trans-becoming, rather than medicalized and liberal recognition based paradigms.

Jasbir K. Puar's concept of becoming-trans, drawing on Deleuze and Guattari, understands transness as a non-teleological continuum of intensity oriented toward multiplicity rather than fixed identity or signification. Becoming carries a political dimension as it disrupts regimes of normalization and representation, operating as a minoritarian mode of resistance that transforms bodies and relations without seeking recognition within dominant structures. Under this framework, dysphoria could be defined as the friction between the molecular potential and the molar aggression of the system, making them a descent into the molecular. Additionally, hormones can act as deterritorialization operators, as the repetitive act of taking them creates a difference. The body enters a process of continuous difference, becoming without identity, a movement that resists both origin and telos. Thus, by further interpreting Puar and Halberstam's trans-becoming through the lens of Deleuze and Guattari's notions of transversality and minority politics, we may offer a new interpretation of both dysphoria and hormonal replacement that explicates its ontopolitical value.

Transversality in Psychology, Institutional Psychotherapy, Phenomenology, Dasein Analysis, Translation

Kriton Christianopoulos (*M.D. Psychiatrist – Child Adolescent Psychiatrist – Daseinanalyst, Director of Child Adolescent Psychiatry in Hippokrateion Hospital, Thessaloniki; Professor of Psychiatry and Pediatrics, Western Psychiatric Institute and Clinic, University of Pittsburgh*)

Transversality in Deleuze

Transversality is a dimension that strives to overcome two impasses: pure verticality and a simple horizontality. It tends to be realized when communication is maximized between different levels and above all in different directions [...] It is impossible to modify the different unconscious coefficients of transversality at different levels of an institution. Therapy which requires the modification of introjects such as alienating fantasies of a leader's power, or the realization that a group is not a revolutionary subject of history, so that the superego can admit new ideals and demands. Modification of the local coefficient of transversality implies the existence of an erotic focal point, a group eros, and a take over -if only partial- of local politics by a subject group. The object of philosophy is to create concepts that are always new. Concepts are not waiting for as ready-made, like heavenly bodies. Nietzsche said that philosophy invents much of existence or possibilities of life. Deleuze sees Nietzsche as advocating an alternative image of thought wherein thinking is "never the natural exercise of a faculty. Thought never thinks alone and by itself. Thinking depends on forces which take hold of thought". Similarly, Deleuze sees Proust's work as offering a different image of thought from that of the philosophical tradition, which raises the poet above the philosopher. Proust views thought as characterized by an inherent stupor, a complacency that resists the effort of interpretation. Genuine thought always begins with the involuntary. Deleuze likens to Plato's famous description of the mind being compelled to think when confronted by prereflecting "contrary sensations".

Each faculty is pushed by an unfamiliar exercise that potentially breaks with this convergent accord, initiating a process that generates a thought finally capable of grasping essences. In "Proust and Signs" we find Deleuze introducing many notions he developed in "Difference and Repetition". Such is the theory of multiple interconnected temporalities or syntheses of a transcendental or pure time. All psychotherapeutic theories are underpinned by philosophic assumptions and postulates.

Chloe Kolyri & Giannis Mitrou (*Psychiatrist, Psychoanalyst, Daseinanalyst, Queer Psychanalyst; Philosopher, Psychoanalyst, Adjunct Lecturer in Philosophy, NKUA*) **Destabilizing Psychoanalysis: "Performative act", Perversion, and Transversality in a Deleuzian Framework**

This paper investigates the destabilization of psychoanalytic theory through a Deleuzian framework centered on "performative acts", perversion, and transversality. Classical psychoanalysis, particularly in Freudian and Lacanian traditions, organizes subjectivity around structures of lack, repression, and Oedipal normalization. Drawing on the critique developed by Deleuze and Guattari, this paper reconsiders perversion not as pathology but as a productive modulation of desire that disrupts normative models of subject formation. The "performative act" is examined as an event that reconfigures relations between body, language, and desire, opening spaces for non-representational expressions of subjectivity. Through the concept of transversality, the paper further explores how desire traverses institutional, discursive, and psychic boundaries, challenging hierarchical interpretive structures central to psychoanalytic practice. By mobilizing these concepts, the paper proposes a transversal and processual understanding of desire that unsettles the stabilizing frameworks of traditional psychoanalysis.

Vasiliki Roussou (*MSc, PhD (c), Clinical Psychologist, Daseinanalyst, Psychoanalyst, Academic Researcher, Panteion University*) **A "rhizomatic" narrative as encounters the ontological encounters of phenomenology**

Humans are becoming entities throughout different times in their lifetime. Their potentials (existentialia) are constantly being experienced as parts of the polymorphous world to which they belong. This is because their affectivity finds its way not only through conscious attention or via analyses based on a metaphysics of presence, but mainly through our attunement with the music of the World, which permeates every molecule in all entities and milieu. The attunement of our being-in-the-world, as Svenaeus (2000) suggests, seems to be the very phenomenon we need to attend to, when trying to grasp the difference between healthy and ill ways of being-in-the-world. To be healthy or ill is certainly not the same as having a good or a bad feeling. Attunement is not the quality of a thing – of an isolated human subject – but rather, a being delivered to the world, a finding of oneself in the meaning-structure of the world as an understanding existence. In this chapter, we draw upon the term rhizome, a term originating from the Ancient Greek word ριζωμα, which means "mass of roots". The rhizome is

generally defined as an interaction system applied to any division that follows no specific pattern or rules of organization; but as a philosophical term, it gained prominence through the work of G. Deleuze and F. Guattari (1987), who employed it in order to describe an a-linear (i.e., a nonlinear) network that “connects any point to any other point” (p.21). This multiple, spread out, all proliferating and without boundaries, centres/margins or limits perspective is aspiring to describe the relations and connectivity of things during therapy. The rhizome is like a map, a network of multiplicities. We refer to this notion, then, as a concept capable of offering us a more radical understanding of the ontological processes taking place in dynamic and mutating assemblages. To this extent, what we do in therapy is welcoming all parts of the fragmented self, allowing them to consonate or dissonate according to the refrains of freedom chanted by the world. Both the client and the therapist must abandon all pre-given and predefined identities, and opt for difference in itself. The body must be considered and respected both as an organism and as what D & G call a body without organs (i.e., “the unformed, unorganized, nonstratified, or destratified body and all its flows”; Deleuze and Guattari, 1987: p.43). Nobody knows “what a body can do” if it is restrained and subordinated to intellect. The body is a rhizome of connections that is always open to new conjunctions and disjunctions. The novel ways we find to hear and speak are nothing less than a re-education in the most fundamental of senses, for what they are effectively doing is generating new real- world relations. A “rhizomatic” narrative as encounters the ontological issues of phenomenology.

Transversality and New Forms of Resistance

Dana Papachristou (*Assistant Professor of Philosophy and Aesthetics of Media, Department of Culture, Creative Media and Industries, University of Thessaly*) *How to Become a War Machine*

The paper revisits the concept of the “War Machine” as articulated by Gilles Deleuze and Félix Guattari in *A Thousand Plateaus*, in order to interrogate its contemporary relevance as a mode of resistance within late capitalist, algorithmically governed societies. The paper frames the notion and practice of the War Machine as an emergent, processual agencement, one that must be continuously trained, attuned, and reconfigured (as a perpetually shifting line of flight) in response to omnipotent regimes of control, including generalized surveillance, platform capitalism, and oppressing forms of power. What does it mean today to “become” a war machine? What forms of subjectivation, collective practice, and aesthetic experimentation are required to confront hegemonic infrastructures, from state violence and war economies to data extraction and algorithmic governance? Drawing on Geert Lovink’s notion of “platform brutality” and Andrew Culp’s call for “the destruction of this world,” the analysis situates the war machine within a contemporary field marked by both hyper-connectivity and systemic exhaustion. Through case studies including hacking-based artistic practices, open-source communities, tactics such as “quiet quitting,” and emergent forms of Gen Z micro-political resistance,

the paper maps a dispersed ecology of insurgent gestures. These phenomena are not necessarily unified by ideology, but by their capacity to evade capture, reroute flows, and produce alternative modes of organization. The war machine thus appears less as a figure of direct confrontation and more as a tactical multiplicity, operating through withdrawal, sabotage, and reappropriation. Finally, the paper proposes a shift from resistance as opposition to resistance as composition: a training in becoming imperceptible, collective, and tactically discontinuous. In this sense, to become a war machine today is not to battle in a conventional sense, but to cultivate the capacities to disrupt, desert, subvert, and utilize the very conditions through which power operates.

Giannis Efstathiou (*Postdoctoral Researcher at the Laboratory of Conflictual Politics, Panteion University*) *Deleuze after 7 October: A tunnel vision to Disutopia and the Ethics of a Nomadic War Machine*

In one of his public interventions during the genocide of Palestine, the Palestinian philosopher Abdaljawad Omar puts forward the position that what happened on October 7 was the sudden escalation of a “line of flight,” to use Deleuze and Guattari’s term, a “non-representable core that went unnoticed in Palestinian politics and by many Palestinian intellectuals,” and which revealed the offensive capacities of the Palestinian resistance. This position should not be surprising—after all, Deleuze himself was one of the few well-known European philosophers who very early on openly supported both people’s guerrilla wars and the Palestinian resistance. It seems that, apart from the Zionist army, which occasionally reads Deleuze and Guattari, Deleuzian philosophy remains active insofar as it seeks to be, above all, a pragmatic thought against state and capitalist capture in favor of the oppressed and their liberation. Deleuzian thought, however, cannot remain as it is after October 7. However much Deleuze wrote about nomads who dig into the earth, about tunnels, about becoming-imperceptible, about the ethics of a nomadic war machine, Deleuzian thought today finds itself re-territorialized in the Western academy and in the salons of privileged Western circles. One wonders: can the Palestinian resistance pierce the heart of the Empire, overturning the “dogmatic image of thought” and using Deleuze’s thought as a minor passage toward the “minoritarian becomings” of the “Third World” within the metropolises of Western capitalism, which Deleuze himself had hoped for? What are the ethics of an internationalist nomadic war machine today, one that could rise to the degree of dispersion, coherence, and effectiveness required to shatter the genocidal war machine? Starting from the experience of the war tunnels of liberation and of a disutopia, as described by Palestinians, and grounding there a materialist dialectic of the nomadic war machine, we will seek the ways and the ethics that what has happened since October 7 violently forces us to think.

Margarita Karkagianni (*PhD, Independent Researcher*) *Lines of Flight, Lines of Extinction: Nietzsche’s Nomadic Thought*

The paper addresses the relationship between transversality and nomadic thought, through the examination of a problem, which emerges in

between Nietzsche, Deleuze and Guattari; one problem with three facets or aspects. That is, the creation of a new type of community and in this respect a new sense of unity, between revolutionary singularities and subject groups that consider themselves as a counter-movement against the "economic management of the earth" and the repressive forces that are unleashed with the flow of capital and its ambiguous legacy: a type of decoding and deterritorialization that never ceases to create new codes and new forms of submission. The first two parts of the presentation will be devoted in Deleuze's analysis of Nietzsche's nomadic thought, focusing on the concept(s) of absolute decoding, the relationship with the outside, the problem of meaning and finally, the special problem of nomadic thought: the transformation of lines of flight into lines of extinction; the tendency of nomadic communities to destroy themselves and the others. The third part of the presentation, will examine this problem in the light of two texts devoted on the concept of transversality: Guattari's essay, *Transversality in Psychoanalysis* and Deleuze's *Three group-related problems*.

Alejandro Romero Pardo (*PhD candidate, Universidad Complutense de Madrid*) *Deleuze and Nietzsche?: Hierarchy in the Eternal Return*

This paper examines the relationship between Nietzsche and Deleuze through the concept of the eternal return, focusing on both their points of convergence and divergence. Rather than opposing Deleuze's reading to Nietzsche's thought, the aim is to clarify the precise sense in which Deleuze's ontology of difference emerges from Nietzsche and the extent to which it transforms the hierarchical dimension of his philosophy. Deleuze interprets the eternal return as the return of difference alone: a selective ontological principle that affirms multiplicity, plurality, and becoming, while excluding reactive forces and negation. In this sense, the eternal return functions as a principle of affirmation and immanence, central to Deleuze's broader project. However, Nietzsche's own formulations introduce an ambiguity that complicates this interpretation. While Nietzsche certainly affirms becoming and rejects metaphysical identity, his affirmation does not seem to apply indiscriminately to everything that exists. Rather, it is inseparable from hierarchy, rank, and the pathos of distance, which structure relations between higher and lower types. This raises a fundamental question: does Nietzsche affirm all that is multiple and different, or is his affirmation internally selective in a hierarchical sense irreducible to Deleuzian immanence? By engaging Nietzsche's *Thus Spoke Zarathustra* and *Beyond Good and Evil* alongside Deleuze's *Nietzsche and Philosophy* and *Difference and Repetition*, this paper argues that Deleuze captures a decisive aspect of Nietzsche's critique of negation, but tends to reinterpret hierarchy in terms of differential intensities, thereby transforming its agonistic character. The eternal return thus emerges as a point of both fidelity and displacement. It grounds an ontology of affirmation, but also preserves, in Nietzsche, a hierarchical and conflictual structure that resists complete dissolution into pure difference. This analysis seeks to contribute to Deleuze studies by clarifying the Nietzschean stakes of Deleuze's philosophy and by reopening the question

of hierarchy within an ontology of difference.

Transversality, Schizoanalysis, Black Critical Theory, Feminism

John Gillespie Jr. (*PhD candidate, University of California, Irvine; Maître de Langue, Université Paris Nanterre*) *Marsha P. Johnson, Black Transversality and the Question of the Black Family*

A political biography of Marsha P. Johnson could not be written without the story of her family. For Marsha P. Johnson, the co-founder of the Streets Transvestite Action Network (STAR), and her family inherited a segregated world when she was born on August 24th, 1945 in Elizabethtown, New Jersey. This intramural location, known as the Black family, played a critical role in the formation and development of Marsha P. Johnson's later politics as both a trans rights activist and a Black antipsychiatric rebel. In this paper, I read the first authoritative political biography of Marsha's life, entitled *Marsha: The Joy and Defiance of Marsha P. Johnson*, written by the activist, artist, and filmmaker, Tourmaline, in and through Félix Guattari's concept of transversality in order to articulate the ways in which the narrative of Marsha P. Johnson's childhood, kinship, and relational ethics of extended family, can be understood as a praxis of black transversality. Marsha's story is a story about transversing the vertical and horizontal structures of the family sui generis by challenging the rigid institutional structures of the (cis)heteronormative Black family in particular. Marsha's black transversality works over and against the biocentric, psychiatric and (cis)heteronormative definitions of family in order to question the ontology of family in its normative conception. Here, Marsha transforms "the impressive agencies in the essential life of the black community" (Hortense Spillers, "Mama's Baby, Papa's Maybe: An American Grammar Book," 66) into the dual purpose of critiquing the biocentric logic of family all while extending the negative space of her Black family into the undercommons of queer kinship and relational exploration. This movement over, through, with and against her Black family is black transversality as Black anti-psychiatric praxis.

Gabriela Puche (*PhD candidate in Philosophy, Emory University*) *Blackness as the Unthought of the Transversal*

"I may run, but all the time that I am, I'll be looking for a stick." (George Jackson, *Soledad Brother*, 328). In *Proust and Signs* (1964), Gilles Deleuze defines time as "the transversal of all possible space," a movement traversing heterogenous domains without collapsing difference. This communicability is grounded ontologically in the "dark precursor," introduced in *Difference and Repetition* (1968) as the invisible, displaced agent enabling asymmetrical series to resonate within a shared field of immanence, securing the possibility of relation. Yet this presumed universality masks how the social-death of Black-life, as Jackson-incarcerated member of the Black Panther Party-describes in *Soledad Brother* (1970), structurally bars Black-life from the field that makes transversal communication possible. By *Anti-Oedipus* (1972) Deleuze and Félix Guattari introduce the "line of flight," quoting Jackson without citation and renaming the movement already operative in the dark

precursor and the transversal. Even if Deleuze authored that 1972 GIP text citing Jackson, his absence as philosophical interlocuter remains. Critical Black philosophy argues this erasure is no oversight; its persistence across French, German, and English editions signals not merely his refusal to think Blackness but its structural disavowal within philosophy. As Taija McDougall notes, Jackson provides the “theoretical scaffolding” for the line of flight, only for it to exclude Blackness from the concepts of time and escape. Read alongside Jackson’s account of Black-life as “living-death,” Blackness emerges as the unthought condition of relation, positioned as non-being within it. If the dark precursor secures a field structured by anti-Blackness, then the shift from the transversal to the line of flight marks both conceptual development and the rearticulation of Black-life’s capture within anti-Black time. Thus, reading Jackson against Deleuze—looking for a stick—is to think an escape not already circumscribed by a temporality that returns to an anti-Black world.

Lily Markaki (*Lecturer, Royal Holloway, University of London*) Deleuze and the Afro-Arab Political Imaginary

This paper examines the impact of the Black liberation struggle and the Palestinian cause on Deleuze’s political thought, reading his work against a broader history of Afro-Arab intellectual exchange and solidarity in the late 1960s and 1970s. While it is often said that America globalised French theory, American—and specifically Black radical—politics also decisively shaped French theory during this period. In the aftermath of May 1968, French intellectuals and artists turned to U.S. Black radical movements as a renewed site of revolutionary possibility. As Alberto Toscano (2013) describes, this was “an especially overdetermined and politically saturated conjuncture,” marked by intimations of defeat, fantasies of civil war, and incipient depoliticisation. Within this context, the Black Panther Party became a powerful catalyst for political and aesthetic experimentation. Jean-Luc Godard’s *Sympathy for the Devil* and Agnès Varda’s *Black Panthers* (both 1968) signaled this intense identification, while Jean Genet (1976)—an essential conduit between the Panthers, the Palestinian resistance, and the French left—captured the movement’s affective charge when he remarked that the BPP “put into play an entire affectivity that we lack,” rooted not in racial identity per se but in centuries of banishment and outlawry. Building on emerging scholarship that treats this Franco-American encounter as philosophically consequential, this paper traces how Black struggle and thought inflect Deleuze and Guattari’s concepts of minoritarian politics and lines of flight in Capitalism and Schizophrenia, while extending this geography of influence to the Middle East. It reads transversality alongside the Afro-Arab solidarities that crossed racial, national, and colonial divides during this period. By foregrounding these transnational formations, the paper situates Deleuze’s political ontology within the struggles that shaped its horizon of possibility.

Elif Tuğçe Yasin (*Clinical psychologist and existential psychotherapist*)

Staying in the Crossing

What happens in the therapy room when we take power seriously? This paper begins from that question, and from the author’s own experience as both client and practising existential-feminist therapist. It argues that while the dialogue between existential therapy and feminist therapy is generative (grounding freedom in embodied experience, revealing the gendered dimensions of bad faith, and insisting on the political nature of the clinic) it remains constrained by a shared presupposition: that the goal of therapy is the liberation of a sovereign, self-authoring subject. Drawing on the work of Gilles Deleuze and Félix Guattari, and in particular on Guattari’s concept of transversality as developed through his practice at La Borde clinic, the paper proposes a third framework that allows the existential-feminist synthesis to go further than it has gone alone. Transversality names a mode of therapeutic relation that moves across institutional, bodily, and political boundaries without resolving them – neither the vertical hierarchy of the classical analytic dyad nor the false comfort of horizontal solidarity, but a productive crossing that generates new assemblages of relation and becoming. The paper outlines what a transversal existential-feminist therapy looks like in practice: a commitment to subjectivity as becoming rather than being, to the therapy room as assemblage rather than sanctuary, to the therapist as fellow traveller rather than sovereign observer, and to care as a collective rather than purely individual process. Transversality, the paper concludes, does not replace the insights of existential or feminist therapy – it grounds them in an ontology of relation adequate to the complexity of what therapy, at its most alive, actually is.

The Politics of Transversality: Resistance and the Suicidal State

C.J. Neuma (*Postdoctoral Researcher, Panteion University, Athens; PhD in Philosophy, University of Glasgow, UK*)

Either Transversality or Transference: The Stones of parembolēs (παρεμβολών) in the holes of “État suicidaire”

“The Palestinians have become part of the soul of Israel. The Palestinians sound the depths of that soul and torment it with their piercing stones.” Deleuze concludes the text of “Stones” with these sentences. In this text, he depicts the relationship between what he calls “living stones” and “soul”. The former is not only pieces cut from the rocks but also echoes the biblical claim that “the stones will cry out!”, underlining their paradoxical transversality which operates both piercingly and creatively. On the other hand, we know from *The Fold* (1993) that when Deleuze refers to the “soul”, this reference is related to Leibniz’s text *On the Freedom* (1679). Leibniz divides the infinite into two parts: the upper floor of freedom, with the labyrinths of the soul, and the bottom floor of continuum, with the labyrinths of matter. Thus, the living stones of parembolēs transversally torment the “labyrinths of freedom”. In *A Thousand Plateaus*, particularly in the “1933: Micropolitics and Segmentarity”, Deleuze and Guattari, adopting Paul Virilio’s analysis, define fascism as the “État suicidaire”, a

topic that Guattari systematises in his book with Antonio Negri, "The new spaces of Freedom". In this text, Guattari highlights that "the state is no exterior monster that one needs to either flee or subdue. It is, starting from ourselves, at the root of our unconscious. We must 'do with' it."

In my paper, drawing from the aforementioned sources, I will explore the identification of fascism with the suicidal state through Deleuze and Guattari's combined discussions of the soul, transversality, and the micofascism, in order to identify the complexity of their function. The purpose of analysis is to shed light on the link of transversality with Schizo-analysis, which, according to Deleuze, "can be done anywhere, anytime, with anyone, without contract, without transference."

Mauricio Jauregui Alcala (*PhD candidate, Emory University*)

Becoming-immigrant as transversal resistance: An analysis of points of resistance at the US/Mexico border

This paper aims to create a line of transversality that crosses between Foucault, Deleuze and Guattari's thought and the question of the border, focusing particularly on the US/Mexico border. The question of the border has allowed for numerous analyses of the different power strategies implemented at the border. In "The Crossroads of Power", Thomas Nail draws on Foucault's three distinct types of power, sovereignty, discipline and biopower, to make sense of the different political strategies deployed in the US/Mexico border. Through a Foucauldian framework, Nail is able to analyze the different behaviors, struggles, conflicts, decisions and tactics at the border. At the end of the article, Nail argues that this analysis should open up the possibility for creating points of discontinuity and resistance which can allow for the transformation of the system. However, the analysis of these potential points of resistance is left open. To answer the question of potential points of resistance in relation to the border, this paper uses Deleuze and Guattari's concept of transversal resistance, as de-territorialization and transversal connection of flows, to argue for forms of resistance at the border. These forms of resistance must be understood as "the creation of transverse or non-denumerable multiplicities that give rise to de-individualizing processes of collective subjectivation (Penfield, 2014, p.152). In the case of the border, and particularly the US/Mexico border, this can give rise to the concept of becoming-immigrant. Additionally, through looking at Octavio Paz' concept of "El Pachuco" we can see an implementation of transverse multiplicities created in relation to the US/Mexico border already in place. This analysis develops further the analysis of the situation at the US/Mexico border, which can enhance our understanding of the border question in general.

Christoph Hubatschke (*Postdoctoral researcher, IT:U Austria*)

Transversal Solidarity as political resistance

"It is not only species that are becoming extinct but also the words, phrases, and gestures of human solidarity". (Guattari, Three Ecologies).

In the current polycrisis, from the climate crisis and war to totalitarian shifts, solidarity seems not only to have vanished but is also often regarded as an outdated concept for emancipatory politics. Especially the

algorithmization of politics further intensifies social isolation and becomes a new basis for many forms of reactionary politics of desolidarization.

This talk discusses the possibilities of a politics of solidarity based on Guattari's concept of transversality, i.e. "transversal solidarity". "Transversality", Guattari (2015, p. 113) writes, "is a dimension that tries to overcome both the impasse of pure verticality and that of mere horizontality". As such, transversality resists the hierarchical tendencies of hegemonic structures and the complete dissolution of organization. While initially confined to the domains of therapy and political organization, Guattari later expanded the concept into an ontological one, particularly in relation to questions of subjectivity. This "ontological transversality" (Guattari, 1995, p. 38), however, is, as Guattari emphasizes, "never given as 'already there'" (Guattari, 1995, p. 125) but must be actively produced. Transversal solidarity, therefore, opposes individualist accounts of solidarity and extends its critique to a broader ontological framework that considers the more-than-human as potentially constitutive not only of subjectivity and agency but also of solidarity itself. The first part of the paper sketches the current polycrisis and the role of algorithmization in intensifying it. In the second part, transversal solidarity is introduced as a possible practice of political resistance. Already in Guattari's early writings, the creation and facilitation of transversality are closely linked to the use of technical objects. As Gary Genosko writes, "Transversality needs tools" (Genosko, 2009, p. 55). The paper, therefore, concludes with some remarks on the role of these technologies in processes of resistance.

Dimitra Bei (*PhD candidate, University of the Aegean*)

Transversality and the Anarchist Federalist Form of organisation: Rethinking Horizontal Organization

This paper examines the concept of transversality as developed by Félix Guattari in his clinical and theoretical work, and proposes its relevance as an analytical and practical framework for understanding anarchist federational forms of organization. Transversality designates a mode of communication and relation that cuts across both vertical hierarchies and horizontal flatness, disrupting fixed institutional segmentations without collapsing into undifferentiated uniformity. Against the dual pathologies of pyramidal command structures and the false horizontality of groups that merely replicate dominant subjectivities, transversality names a coefficient of openness, a measure of a group's capacity to articulate its own opacity and difference while remaining in active, transformative relation with what lies outside it. Drawing on Guattari's theoretical work, this paper argues that the anarchist federational form of organisation, historically developed through thinkers such as Proudhon and Bakunin, and institutionally expressed in federated councils, syndicates, and affinity-based networks, anticipates and practically enacts many of transversality's core concerns. Federalism, as anarchists conceive it, is not mere decentralization but a dynamic articulation of autonomous groups that preserve their singularity while producing collective agency through non-hierarchical coordination. The paper concludes by suggesting that reading anarchist organization through the lens of transversality offers a productive departure from both

liberal pluralism and vanguardist models, opening space for a political ontology in which difference is not managed but constitutive of collective life itself.

Transversality and its epistemological implications

Irem Sütçü (*PhD candidate, Faculty of Architecture and the Built Environment, TU Delft*) *The Desire for Crisis: A transversal Inquiry into Architectural Problematization*

Architecture persistently approaches crisis as a deviation from an assumed ideal condition, a stable, balanced, and predictable state toward which design strives to return. The ideal promises equilibrium, stabilization attempts to fix context, solutions aim to restore order. Yet context is never static. As conditions shift, the tension embedded within any solution shifts with them. What appears as crisis is, in fact, the reorganization of context itself.

Drawing on Gilles Deleuze and Félix Guattari, this paper proposes a transversal reading of crisis as a productive field of desire rather than a deficit demanding resolution. Through a comparative engagement with psychoanalysis and schizoanalysis, crisis is approached not as a problem to be eliminated but as a site where architectural thought continually reorganizes itself. Psychoanalysis reveals how architecture may stabilize crisis through repression, memory, and the repetition of lack; schizoanalysis, by contrast, exposes flows, ruptures, and non-linear assemblages that deterritorialize fixed solutions. This transversal perspective shifts the focus from crisis as an external condition to crisis as an internal operation of the discipline.

Architecture repeatedly positions itself as a problem-solving apparatus, projecting ideals of repair, resilience, and sustainability. Yet in approaching the ideal, it simultaneously produces its own non-ideal condition reproducing the very tensions it seeks to overcome. Stabilization reduces uncertainty in the name of control. However, uncertainty is precisely where creativity, transformation, and new ways of thinking draw their force. When equilibrium is fully achieved, productive tension risks dissolving and the system closes upon itself. This closure does not eliminate crisis but generates the conditions for a new one. As contexts mutate, fixed solutions become misaligned with emerging forces, and productive tension resurfaces. Crisis thus begins to appear less as deviation and more as the condition that continually returns practice to a non-ideal state, preventing final closure. Through Gilbert Simondon's concept of metastability, crisis is reframed not as disruption but as exposure. A metastable system is never fully stable, it contains unresolved potentials that sustain continuous readjustment. Crisis does not interrupt stability from outside but renders perceptible the tensions that were always active. Awareness of crisis therefore initiates a renewed process of individuation rather than a simple return to equilibrium. It is at this point that the research situates its central inquiry: How does desire operate as a productive force within the tension between the ideal and the metastable? And when can crisis be understood not as the breakdown of ideal stability,

but as the moment in which metastability becomes visible? Within this framework, the ideal no longer functions as a final goal but as a temporary threshold, a provisional configuration that organizes forces for a time while inevitably generating new tensions.

Alexandra Sdraka & Katerina Kontorouda (*Integrated Master's in Architectural Engineering / B.A. in Architectural Engineering, Technical University of Crete*) *Performative Transversalities: Mapping the Body-Landscape Continuum*

This study begins with a central premise: body and landscape are not inert contexts for analysis but critical, co-constitutive concepts for apprehending the contemporary condition. Conceived as nodes within a network of mutually related parameters, they operate as agents that perform and reconfigure space. This research attempts a non-linear intertwining of intensive fields of action that govern and are governed by bodies, space, time, and eco landscapes, thus becoming capable of reading, acting within, and transforming the world we inhabit. Familiar dualistic reductions such as nature/culture, interior/exterior, and subject/object are questioned. Representative accounts reveal the transition of embodiment and territorial experience from relations of stability and immediacy to performative fields of transversality. Within mediated Post-Anthropocene experience, performative ecology, through tangible daily rituals and repeated practices, offers a mode of re-appropriating our relation to space. This interaction invites a redefinition of design tools toward forms of cohabitation open to human and non-human alterity across body, space, and ground. The study unfolds in two sections. The first deconstructs the normative image of the body as a closed, biologically defined carrier of experience and meaning, reintroducing it as a node of performative inscriptions, flows, and interactions: mutable, vulnerable, and prone to transitions and changes. Materials, senses, technologies, and (bio)cultural practices move through phenomenological mappings and neo-materialist relational components, producing embodied spatial entanglement and micro-sensory cartographies, and enabling non imposed design gestures. The second section reads landscape as a field of geological processes, ecological interactions, and techno-cultural infrastructures, proposing an ecosophical practice that designs duration and fragility and builds breathing infrastructures that dance with different scales of time and dimensions. The aim is to highlight the interdependence of the complex parameters that shape the contemporary coexistence of interspecies ecosystems, by advocating care practices that follow the collective need for contact through indicators of resilience and respect, capable of correlating short-term intimacy with the deep geo chronological requirements of the Earth.

Eleni Theotokatou (*Academic fellow at the University of West Attica; PhD candidate in the School of Architecture, NTUA*) *Transversing Geometries*

Architecture has historically relied on geometry as a primary instrument of order, mediating between conceptual form and material construction. From classical proportional systems to modern structural grids, geometry

has often functioned as a transcendental schema that organizes architectural space from above, applying an abstract order into built form. This paper considers geometry generated from architectural assemblages as an active operative diagram, whose effect traverses heterogeneous epistemological fields horizontally. Geometrical arrangements traverse the architectural field to participate and affect the epistemological, the economic, the social, the aesthetic.

At the same time, geometry operates vertically, applying hierarchies, in architectural syntheses. Within the architectural field, heterogeneous requirements tend to occupy space, as vital actors. Architectural space must allow for the distribution of structural loads· create boundaries (interiorize / exteriorize)· create zoning· provide / limit access· control / distribute / disengage flows (water / energy / circulation / capital / information / desire)· exercise power. Geometrical schematizations apply temporal hierarchies between actors, in order to allow for architectural things (forms?) to emerge. Drawing on the concepts of the rhizome, the diagram and of smooth and striated space, the paper argues that geometry can do more than impose preconfigured form and meaning – it is the nerve, rather than the skeleton. In architectural pedagogy and practice, geometry goes bottom-up and down-under – generating actions and applying organization - while at the same time, establishes the architectural beyond the field of architecture.

Angelos Chiotis (PhD candidate in Architectural Philosophy and Theory, TU Delft) *From Object to Particle: A Transversal Reading of Pentelic Marble*

This paper proposes transversality as both method and material practice for reading the shifting life of Pentelic marble across architectural, political, and ecological registers. Drawing on the work of Gilles Deleuze and Félix Guattari, transversality is approached not as an abstract concept but as an operative logic that cuts across scales, disciplines, and material states, from the macroscopic to the molecular. The paper develops a transversal reading across three analytical registers of Pentelic marble: the Classical White Object, the Modern White Surface, and the Material White Particle. In the Classical White Object, Pentelic marble is examined as a territorialised architectural formation embedded in neoclassical ideology, colonial power relations, and the dogmatic image of thought. The Modern White Surface traces processes of deterritorialisation, where marble becomes a smooth plane of abstraction, circulation, and reorganisation within modernist aesthetics and architectural practice. The Material White Particle foregrounds radical molecularisation, where marble's material agency emerges through weathering, erosion, fragmentation, and dust, challenging fixed hierarchies between form and matter. Rather than treating these registers as sequential or hierarchical, the paper mobilises transversality as a conjunctive force, an "and" that allows these states to coexist, interfere, and fold into one another. Pentelic marble is thus read as a transversal medium through which geological time, labour, ideology, and ecological transformation intersect. Its origin in Mount Pentelicus, and its historical mobilisation in monuments such as the Parthenon, situate marble within long trajectories of extraction, environmental degradation,

and cultural fixation. By framing transversality as a methodological stance attentive to material processes, this paper argues for an architectural theory that resists totalisation, foregrounds relationality, and opens lines of flight between matter, thought, and power.

Transversality, Concept(s) of Health and Illness, Ethics of Care, Anti-Ageism

Maribel Vargas Rivas (*Doctoral Fellow at the National Agency for Research and Development (ANID), Chile; PhD candidate Universidad Austral de Chile*) *From Affirmation to Health*

This paper aims to configure a concept of health through an interpretation of Gilles Deleuze's philosophy anchored on his reading of Nietzsche, emphasizing the affirmation as a fundamental ethical gesture. It further examines how Félix Guattari's notion of transversality reshapes this conceptualization. Starting from Nietzsche's critique of reactive morality and of the negative conception of nihilism characteristic of his time, affirmation is conceived not as resignation or adaptation, but through a Dionysian pessimism. From this standpoint, the analysis moves toward a non-optimistic vitalism understood as creative potential.

Deleuze's work through Nietzsche allows health to be understood as an expression of forces, as vital affirmation, thus abandoning the ideal of equilibrium or the mere absence of disease. From a situated and critical perspective, health emerges as the ability to traverse permanent states of variation without losing the capacity to act. It becomes linked to the composition of new affects that increase the power to exist. In this sense, health shifts from a biomedical model toward an ethical-ontological, political, and aesthetics field.

Guattari's concept of transversality radicalizes this notion by showing that the affirmation of life is never purely individual, but is produced within networks of social, institutional, and ecosophical relations. Health thus becomes a political field of forces, sustaining open circulations of affects, enunciations, and processes of subjectivation constantly oscillating between capture and possible liberation.

This work seeks to contribute to a conceptualization of health as an affirmative and transindividual process situated at the intersection of an ethics of life understood as multiplicity, an ontology of forces, and a politics of subjectivation.

Mine Sak (*Adjunct Lecturer of Philosophy, Duquesne University | Everett Community College | Southern New Hampshire University*)

Transversal Care: Towards A Deleuzian Care Ethics

This paper investigates the possibility of articulating a care ethics through Deleuze's philosophy. It argues that Deleuze offers a notion of transversal care that promises to overcome the problem of extending care beyond personal relations—a problem that pervades contemporary debates in care ethics. This paper argues that in Deleuze, we find a new dimension of caring: problematization. A sign of caring for something is being bothered by it in a way that motivates us to engage with it. As the problematizing

aspect becomes more dominant, what we care for ceases to be a unified object or subject and instead appears as a multiplicity of incompatible differences that perplex us. It then turns to Deleuze's accounts of encountering someone in their otherness and rethinks these encounters as generative of a caring attitude with a problematizing dimension. The first is the idea of encountering a new possible world through the other. When this encounter generates a problematizing care, we engage with the world that the other expresses and call into question our own presumed world. Caring surpasses the concrete individual, and her observed or expressed problems, becoming instead a concern with unfolding, participating in, and helping to actualize the world they signal. The second mode of encounter is encountering the singularity of the other as a life. When encountering a life generates a problematizing care, caring becomes an invention of relation that transforms both the self and the other. Finally, it shows that these modes of care illustrate the two directions of Guattari's concept of transversality, understood as a way of overcoming purely vertical and purely horizontal relations. First, caring blurs the boundaries between self and other, overcoming the verticalities of ethical egoism and altruism. Second, since caring is not only for a person but also for the world they open, it expands care from one-to-one relations to a care for others without presupposing that they are members of a kind or individuals in a shared world, but rather singularities whose worlds can communicate.

Masayuki Iwase (*PhD, Independent Scholar, Artist*)

Becoming-Glaucoma and Dementia: Sensing rhythmic sensation through a father's deformed vision

My paper is based on my short experimental docufiction, *Becoming-Glaucoma and Dementia* (2026), which features my 79-year-old father living alone in Okazaki City, Japan, while suffering from advanced vision loss caused by glaucoma and Alzheimer's disease. Medicalized and pathologized in paternalistic Japan, he is cast as a demented nuisance within his family business: a visually impaired, digitally unconnected, analog elder left behind by the times. Recorded with a modular action camera mounted on his forehead, the film attempts to approximate the visual symptoms of his glaucoma. It depicts his mundane yet chaotic everyday life by hollowing out the image to actualize the remaining vision of his right eye: a narrow, hazy visual field increasingly marked by blacked-out spots. Through the interstices of this instrumentally deformed vision, the docufiction visually and sonically illuminates how my father's body and outdated habitual memories collide with a present regulated by the time-money continuum of the able-bodied digital economy. Drawing on key concepts developed by Deleuze in *The Logic of Sensation* (2003), the paper explores how the "violence of sensation," as "Figures" invoked through specific cinematic moments, might pass through the nervous systems of spectators otherwise prone to clichéd, readymade images of disability and dementia within a sensory-motor, linear nexus. The paper elucidates the workings of sensation that render visible and audible otherwise invisible, inaudible, and nongiven forces, which diagrammatically coexist and

traverse the film's non-representational moments as rhythms. By extension, it argues that such affective forces act upon the spectators' nervous systems as a "shock to thought," bringing forth the powers of the disabled future by provoking them to sense it not as chronologically anticipated, but as radically unknowable, indeterminate, and open.

Vassilis Kotsaris (*PhD, Researcher in psychology and cognitive neuroscience, University of Kent*)

Bodies Inside Out: Interoceptive Inference, the Body without Organs, and Social Regulation under Uncertainty

This paper proposes a Deleuzian reconstruction of interoceptive predictive processing in social interaction under uncertainty. Whereas standard predictive-processing accounts often describe the organism as minimizing error over internal bodily signals, I argue that a Deleuzian account of the Body without Organs (BwO) allows us to reconceive the body as an open, affectively charged field of interoceptive potentialities that is only ever provisionally organized. On this view, interoceptive inference does not simply read out a pre-given physiological interior but actively stabilizes bodily states, affective saliences, and action tendencies within fluctuating interpersonal milieus. This shift becomes especially important in social contexts marked by ambiguity, volatility, and dependency on others for regulation. I suggest that interpersonal allostatic regulation can be understood as a process of temporary co-organization of embodied uncertainty, in which social partners modulate one another's prediction, precision-weighting, and regulatory trajectories. The BwO prism helps theorize the pre-categorical, intensive, and relational dimensions of such processes, with bodily feelings as emergent patterns shaped by affective resonance, social contingency, and critically the ongoing negotiation between stabilization and transformation. From this perspective, adaptive social functioning depends less on rigid control of bodily error than on flexible interoceptive reconfiguration across changing relational demands. This also offers a way to rethink related psychopathology. Rather than treating social interaction difficulties as fixed deficits in social cognition, this perspective approaches them as alterations in the flexibility with which embodied systems reorganize under uncertainty, particularly in contexts that demand interpersonal attunement and shared allostatic regulation. By bringing Deleuze and Guattari's BwO into dialogue with interoceptive predictive processing, the paper aims to show how contemporary cognitive science can be re-read through a process ontology of affect, becoming, and relational embodiment. It also argues for a model of social cognition centered on dynamic bodily organization, affective plasticity, and the co-constitution of self and other within uncertain worlds.

Amber De Vuyst (*Clinical Psychologist, Research Assistant in Arts Education at the University of Brussels*) *A vacuum for creation: non-hierarchical art-based mental institutions as a space for hypersingular creation*

In my current research, I conceptualise the art-based, non-hierarchical mental health institution as a vacuum in relation to hegemonic,

imperative discourse, rather than as an additional therapeutic technology. In conventional psychiatric settings, therapeutic space is saturated with demands and norms: the consulting room, diagnostic frameworks and session structures together prescribe what counts as meaningful speech, progress and “normality”. Patients are over-exposed to institutional desires, so that the room becomes an intensively normative container. By contrast, much of the most interesting, singular material in psychiatric contexts often emerges in in-between spaces and times where institutional imperatives are less concentrated and expectations less clearly scripted. The art-based, non-hierarchical institution I focus on (KAOS Brussels) deliberately intensifies this interstitial logic. Rather than offering a pedagogical programme with clear goals and protocols, it provides a loosely structured assemblage; a studio-like environment in which materials, bodies, temporalities and conversations come together more or less contingently. Participants are not positioned as patients undergoing an intervention, but as makers sharing a space in which there is no dominant injunction about what creation should be. In this sense, the institution functions as a temporary vacuum vis-à-vis both psychiatric and art-world imperatives: the usual injunctions are suspended without disappearing into chaos, because a minimal material and social infrastructure continues to “hold” participants. My hypothesis is that for people with psychosis vulnerability, who often already fall outside a hegemonic, neurotic frame and for whom highly structured, interpretive settings can be overwhelming, such an open, non-imperative assemblage can be stabilising precisely because it withholds rigid frames. Rather than demanding insight or narrative self-work, it allows intensity to be regulated through making, pacing and spatial movement. The project investigates how these emerging institutional forms are affectively experienced and how they can carry psychotic experience without immediately reinscribing it into normalising, imperative discourse.

Angelos Palioudakis (*PhD candidate, Department of History and Philosophy of Science, NKUA*) *Instituting Transversality: Castoriadis, Deleuze-Guattari and the Ontology of Non-Hierarchical Coordination*

In this presentation I develop an analogy between Félix Guattari and Gilles Deleuze's concept of transversality and Cornelius Castoriadis's account of social imaginary significations, arguing that Castoriadis offers an ontological account of cross-sector intelligibility that makes Deleuze-Guattarian transversal coordination thinkable in the first place. In Deleuze and Guattari's work, especially *Anti-Oedipus* and *A Thousand Plateaus*, transversality names the capacity of heterogeneous practices, codes, affects, and institutions to communicate diagonally across levels and strata without a central unifier, thereby enabling non-hierarchical coordination and collective invention beyond both vertical command and merely horizontal peer-to-peer relations. The presentation then asks what must already be in place for Deleuze and Guattari's diagonal linkages to register as coordination rather than noise. Castoriadis's notion of social imaginary significations, together with his instituting-instituted distinction, supplies this prior condition at the level of social ontology: significations are not

contents housed in any single domain, such as economy, politics, law, education, or psyche, but world forming meanings that traverse domains and institute a shared horizon in which practices become comparable, contestable, and transformable. Because these significations cut across domains while remaining revisable through instituting activity, they stabilise a field of sense without collapsing heterogeneity into a single measure, and thus explain how transversal connections can “hold together” without becoming hierarchical. On this basis, Deleuze and Guattari's transversality appears not only as an organisational principle but also as a mode of re-institution, since transversal lines reorganise instituted arrangements by mobilising, displacing, or creating cross-sector significations. The conclusion draws out how the analogy clarifies the conditions under which anti-hierarchical coordination can remain both inventive and intelligible.

Bernardo Tavares (*PhD, Independent Researcher, University of São Paulo, ENS*)

Transversality as a Pluralist Concept: William James, Jean Wahl, Deleuze and the Philosophy of the “AND”

This paper seeks to shed light on certain historical antecedents of the Deleuze-Guattarian notion of transversality, with particular regard to Deleuze's contribution to its development. If the notion was first elaborated by Guattari in the mid-1960s, reappearing later in *Anti-Oedipus*, Deleuze takes it up in the second edition of *Proust and Signs*, and its use in *A Thousand Plateaus* evokes elements already present in his own conceptual framework. Among these elements are the principle of the exteriority of relations, examined as early as *Empiricism and Subjectivity*, and the conception of a “philosophy of the AND”. This motif, widely invoked in *A Thousand Plateaus*, had appeared earlier in *Dialogues* (1977), in Deleuze's 1972 entry on Hume, in the 1961 article “Lucretius and Naturalism”, and in an unpublished late-1950s project that would become *Difference and Repetition*. Significantly, the expression “philosophy of the AND” was first used by Jankélévitch in reference to Jean Wahl, whom Deleuze described as “the most important philosopher in France”, master of the “art of the and”, pioneer of the critique of totality, and “the thinker of intensities”. Moreover, the idea of the exteriority of relations, which Deleuze links to the philosophy of the AND, leads back to Wahl and to his book *The Pluralist Philosophies of England and America*, devoted mostly to William James – a thinker not extensively discussed in Deleuze's published works, yet present in the unpublished project that became *Difference and Repetition* and referred to in *Empiricism and Subjectivity* as a thinker of the exteriority of relations. Our itinerary thus begins with James's pluralism – particularly his critique of totality and affirmation of the exteriority of relations – moves through Wahl's alliance with these ideas and his thinking of intensity, and culminates in Deleuze and Guattari's use of transversality in *A Thousand Plateaus*.

Marina Stavrou (PhD, Fine Art, Royal College of Art, London; Artist, Researcher)

Aporia: Im/possible - The Clinamen, Eidola, and Artistic Practice as Transversal Inquiry

The Greek word *aporia* derives from the privative *a-* and *poros*: the passage, ford, or resource that cannot be crossed. *Aporia* names the closed threshold, the suspension in which habitual pathways of thought and action are exhausted. Yet Epicurean physics proposes something that transforms this apparent closure: the *eidola* (εἰδωλα) - thin films of atoms that fly off the surfaces of objects - do not require the *poros* to be open. They enter through the body's pores (πόρους) rather than through the eye's conscious reception, penetrating what *aporia* appears to seal. This proposition implies that the threshold is never empty, but always already traversed by images that pass through the body before thought can name them. What we experience as aporetic stasis is in fact dense with passing *eidola* - and the task of artistic practice is to intercept them: to *theorein* (θεωρεῖν), to behold attentively from within, and to press that beholding into material trace through *graphein* (γράφειν), the mark that carries what passed through without being held. This paper reads the *clinamen* - Epicurus's concept of the atom's constitutive swerve, elaborated by Lucretius and radicalised by Deleuze in *Difference and Repetition* and *The Logic of Sense* - as the figure of artistic transversality. The *clinamen* derives from *clinare* (to incline), cognate with the Greek κλίσις (*klisis*): inclination, leaning, tendency toward. This paper proposes *klisis* as the name for what artistic inclination fundamentally is: not a decision based on facts but a constitutional pull toward the unknown, a leaning that precedes the question and cannot be justified by what has not yet been made. The *clinamen* is not random deviation but constitutive inclination - divergent coherence at its most elemental.

Drawing on the author's practice-led research - the sonic environments of *ET-Her* and *Post Scriptum*; In the Wake of Dreams - the paper argues that artistic practice enacts a specific form of transversality: the movement between *aporia* (the closed *poros*), *theorein* (attentive beholding from within the suspension), and *graphein* (the mark that holds the trace of what passed through). This movement is not sequential but co-present: the suspension, the beholding, and the mark arrive together at the threshold, or not at all.

The paper concludes by placing this transversal movement in dialogue with Deleuze's plane of consistency - questioning what it means for heterogeneous elements to connect laterally, and what assembles when the *clinamen* swerves. It proposes that artistic practice may demand a different account of what lateral means and what assemblage does: one in which the conjunctive force of "and" does not tend toward unity but holds its tensions open, its divergences intact, its coherence felt from within rather than visible from outside.

Abdullah Yasin Dündar & Lena Galanopoulou (PhD candidate, Architecture, Philosophy and Theory Group, TU Delft; Lecturer at the Architecture, Urban Design and Engineering Unit, TU Eindhoven; PhD candidate at the School of Architecture, NTUA)

Intuiting the Planetary: Transversal Sensibilities within Distributed Ecologies

Our study approaches transversality as an operational condition of design. Ecologies of minds and worlds are distributed and only partially overlapping; their operations unfold across scales, delays, and mediations. Under such conditions, design becomes a problem of situated action within opaque and fragmented causal chains. Design pedagogy, therefore, cannot rely solely on analytic hard skills of modelling, classifying, and problem-solving. It must cultivate a transversal sensibility, that is, a patterned capacity to perceive and operate within crossings between heterogeneous milieus (technical, cognitive, spatial). The paper develops a three-step pedagogical model—inscription, loop, and imagination—to train this capacity. Inscription condenses anticipations into images and artefacts; loops expose these inscriptions to delay, feedback, and variation; imagination recomposes stratified memories into new individuations. Practised iteratively, these movements keep transversal sensibility metastable, preventing its mis-scaling into premature totalisation (overdesign) or unlimited reprogrammability (hyperplasticity). To test out how our three steps operate, we investigate two examples from video games and cinema: *Outer Wilds* and *Solaris*. *Solaris* positions planetary memory as the embodiment of people's pasts, forcing them to loop through their unresolved pasts. It repeats until they accept that there is no way to single-mindedly overcome the ecologies. In *Outer Wilds*, players attempt to figure out how planetary ecologies operate. While it is possible to investigate all planetary systems by directly experiencing them, a solidarity between the player and the inscribed memories of aliens becomes more meaningful amidst distributed ecologies. In both cases, imagination is neither someone's pure projection nor passive reflection. Intuiting the planetary is the operational work of recomposing themes into new individuations without erasing their stratified pasts. What is trained through this process is not technical skill alone but also the capacity to perceive the unfinished and the invisible, to work with them, and to produce shared futures.

Vincent Li (PhD candidate in Philosophy, State University of New York at Binghamton, USA) The point is not to end the world but to be ashamed of it: a transversal criticism of Colebrook

Claire Colebrook argues that reading Deleuze and Guattari in the face of converging crises of ecological devastation and fascism requires that "we step on the slippery slope of relativism. . . The only way we can think. . . is to end the world" (44). For Colebrook, the call for humanity to come together to save the world precludes worlds of genocide and enslavement. A revitalized posthumanism makes space for these worlds by judging the human world valueless from the perspective of the wretched of the earth. I argue that Colebrook's pluralism expresses resignation and resentment

and should be opposed by a militant pluralism committed to transversality and the shame of being human. To make this argument, I first note several textual problems with Colebrook's reading of "truth of the relative" including ignoring the relationship between empiricism and shame that Ian Buchanan identified and failing to register that opinions about the world are not generative. I, then, sketch a competitor notion of pluralism that depends on Guattari's late comments on transversality according to which the goal should be to pluralize the public and connect local practices to global horizons. I, then, argue that shame about atrocity fits the bill for this. Furthermore, a disavowal of the human as we have known cannot help but be an evasion of the shame of complicity and the shame of being human. Shame as a transversal way of thinking the global horizons of local practices orients us for towards commitment and worthiness of the event. Theory is not impotent as Colebrook has it, but merely inadequate. Rather than refusing to save the world, the goal should be to continually attempt to reestablish belief in it as an immanent practice. It must be to continually oppose resentment in even radical guises.

Paulina Zurawska (*Filmmaker, Independent Researcher; MLitt in Film Studies, University of St Andrews*)

The Myco-Image: Sclerotial Listening and the Transversal Cadence of Memoria

In Apichatpong Weerasethakul's *Memoria* (2021), the subterranean thud sets the film's durational organisation, opening an interval of sensation and dislocating the sensory-motor schema. This acoustic rupture renders transversality into a temporal problem between body and milieu. My analysis tracks these returns as a relay reordering perception through intervallic pacing. The thud stages genesis as a problem of time, a hinge to Deleuze and Guattari's egg, where gradients of pressure precede the stratification of identities. I propose the mycelium as a rhizomatic operator channeling a cinematic myco-logic into an Anthropocene temporality of urban strata and geological deep time. I call this configuration the myco-image, where the interval governs temporal flow through delay and return. This logic sets out a regime in which the interstice structures temporal production, with cadence operating as an ethico-political immanence within the shot's duration. Deleuze's movement-image and time-image map cinema across planes of temporality, while the myco-image extends this line of inquiry by taking the interval itself as transversal modulation. In *Memoria*, the thud installs a caesura that severs the link between perception and action, redistributing agency through body and milieu, grounding ethics in pacing and exposure. To formalise this becoming, I utilise the SIS' formula (Situation through Interval to Situation-altered). SIS' adapts Deleuze's SAS' and ASA' (situation-action-situation, action-affect-action) as minimal notation. Hyphal duration briefly orientates the film's stepwise advances, taking its cue from hyphae as fungal filaments. The analysis concentrates on sclerotial listening, drawn from the sclerotium as dormant reserve, to track how the thud compacts sensation into a sonic reserve within the stratified noise of the present. I close by framing this intervallic modulation as transversality's ethical stake, where

perception and affect are negotiated as a practice of relation across human and more-than-human milieus.

Will Holmes à Court (*Independent Scholar, MPhil, Department of Digital Humanities, University of Cambridge*)

Diffraction GeoExt: A Transversal Approach to the Place of Glenferrie

Geographic Information Extraction from Texts (GeoExt) is a sub-discipline that attempts to map information held within texts. To do so, it involves a chain of abstractive processes, such as digitisation, machine learning-based toponym recognition and resolution, and mapping in a Geographic Information System (GIS). Like many other digital technologies, it relies on a particular understanding of the world as fixed and categorical, and it reproduces this ontology through its aim to cleanly extract and replicate meaning. In this sense, it is metonymic for a broader process of technological over-coding, classification and simplification that continues to have dire social, cultural and political ramifications. Yet GeoExt is also an extremely messy process. It is complicated by the fact that at every step, it rubs up against the 'difference-in-itself' of the subjects it seeks to contain. This is clear to GeoExt practitioners, who must creatively approach problems in place name disambiguation for example, and it is well articulated by critical scholars – in the troubling notion that 'place' is a discrete entity, that it is extractable from text, and that processes of digitisation, analysis and visualisation are neutral, complete and non-transformative. This study draws on Donna Haraway's concept of diffraction and Deleuze and Guattari's transversality to demonstrate the generative potential these abstractive technologies contain. For Haraway, "unlike mirror reflections, diffractions do not displace the same elsewhere" (Haraway, 2000, p.101). Instead, diffraction allows us to attune to patterns of difference. By adopting a diffractive approach to GeoExt in studying my place of 'Glenferrie' in Naarm / Melbourne, Australia, I demonstrate the possibilities for a transversal method that traverses Indigenous, colonial and immigrant histories, disciplinary epistemologies and the cartographic urge without homogenisation, revealing a place that is always in excess of its representations. Such a study finds hope in the possibility that there might be a choice between techno-cultures of "mechanical confidence or creative uncertainty, according to whether I consider everything to be worked out in advance or everything to be there for the taking" (Guattari, 1995, p.134).

Feminism, Transversality and Institutional Psychotherapy

Jenna Parks (*PhD candidate in Literature, University of South Carolina*)

No Opting Out: Diane di Prima's Communal Impulse to Dismantle Hierarchy

The Beat Generation is considered to be a hyper-masculine sexual liberation movement, but that is only if we buy into the what Diane di Prima calls the "eternal Beat Orgy that will live forever in the minds of all guys who were around for the second half of the twentieth century" (di Prima 202). The 'Beat Orgy' is the exact mythos that homogenizes the

subculture into only male poets that compulsively perpetuate patriarchal hierarchies under the guise of sexual liberation. As with any subculture, once it reaches the mainstream, it becomes commodified and sanitized for easy consumption and adoration. The process of popularization promotes the idea that even if there are female dominated spaces in the movement, they are inconspicuous because they are merely a reflection of the male dominated space. I propose that Diane di Prima gives us a different version of what communal living could be when hierarchies are being actively dismantled, gendered spatial limitations are nonexistent, and the political moment is not ignored but addressed. Instead of the sexually obsessed, selfish, and disconnected view of the Beats, di Prima shows not only expresses the need for another way of being, but that it is a material possibility. By considering Diane di Prima's major works, it is clear that the active construction and upkeep of her communities is not a reflection of the unintentionally patriarchal spaces in the Beat movement, but a way of living that was influenced by revolutionary political ideals and the reverence she held for female centered communities that governed themselves. Diane di Prima's work is not just an example of how binaries fail to encapsulate the full scope any movement, but of Deleuze and Guattari's concept of Transversality as a practice to find new ways of living.

Mojgan Haji (*M.A. in Philosophy, Beheshti University in Tehran, Iran*)

Memepistemology as Transversal War Machine: Feminist Knowledge, Group-Subjects and Resistance under Authoritarianism

This paper proposes "memepistemology" as a transversal epistemic practice which emerges within feminist resistance movements operating under conditions of authoritarian control and repression. Drawing on Félix Guattari's concept of transversality and Deleuze and Guattari's account of war machines, it argues that memes function not as representational media objects or communicative artifacts, but as machinic signs; that is, enunciative components that circulate affective, political, and tactical knowledge across heterogeneous assemblages. This paper does not approach transversality as an abstract principle, rather, it treats it as an operational movement that cuts across digital platforms, embodied protest, affective transmission, and collective memory. Focusing on feminist resistance in Iran (particularly the "Woman, Life, Freedom movement") the paper shows how memetic practices form group subjects capable of sustaining resistance without centralized leadership, fixed authorship, or institutional capture. Memepistemology emerges as a mode of insurgent knowledge production under conditions of censorship and repression. It refuses hierarchical organization while maintaining ethical and political coherence. Drawing on Guattari's work on collective enunciation and the distinction he makes between subject-groups and group-subjects, this paper reconceptualizes memes as transversal epistemic war machines; in other words, autopoietic, regenerative, and nomadic formations that traverse digital and physical spaces while resisting both representational politics and the reproduction of hegemonic power structures. In dialogue with Negarestani's spore logic and Deleuzoguattarian notion of machinic phyla, memepistemology is

framed as a non-subjectivised, mycelial mode of feminist resistance. By theorizing memes as transversal operators rather than media content, this paper contributes to contemporary debates on politics, and resistance. It offers a conceptual framework for understanding how collective knowledge and solidarity persist (and proliferate) within environments of totalizing repression.

Clara Vlachodimitropoulos Rodriguez (*Clinical Psychologist, Writer, Translator*) Red Umbrella Athens: Transversality in the context of a Day Center for Sex workers

This presentation explores how the concept of transversality unfolds through the operation of the Red Umbrella Athens day center. The concept of transversality is a clinical and philosophical tool developed by Félix Guattari. During his work at the LaBorde psychiatric hospital, he was confronted with the question of how psychotherapy can be adapted to the multi-person environment of an institution. Red Umbrella is a primary prevention, support, and advocacy organization for sex workers, with the primary goal of creating a safe space to empower this community and reconnect it with the broader social fabric. Relationships between employees, volunteers, peers, and beneficiaries are formed in a transversal manner, that resist and disassemble the established roles between doctor and patient, and the dyadic relationship of analyst/analysand. The voice of mental health professionals does not take on a position of authority over participants. Instead, it functions as a supportive voice within a multiplicity of "specialists" who interact with beneficiaries: social workers, testers, interpreters, people with lived experience of sex work, etc. In accordance with the principle of transversality, the architectural layout of the space also breaks strict hierarchies down: individuals interact in a single room, unless a person requests a test or a session, for which the necessary personal space is ensured. The activity table, where arts and crafts take place, is a socialization framework for the community itself. There, the psychologists play a background role, supervising the smooth functioning of the space. Similarly, the institution reaches out to the rest of the community, networking with other structures and/or spaces that can provide services to the beneficiaries. This type of structure helps one of the most stigmatized communities feel safe to approach the day center, request services vital for its survival, and, finally co-create the environment in a way which suits their needs first. Furthermore, in this context, there is a dynamic and active dialogue and fermentation between a subjugated group (*groupe assujetti*) and a subject group (*groupe-sujet*), creating a mechanism for collective minority expression. Red Umbrella can use its institutional recognition vis-à-vis the state apparatus to demand legislative changes that are crucial for the lives of sex workers, HIV-positive people, prisoners, refugees, transgender people, etc. Similarly, employees and volunteers act as companions to the beneficiaries, joining them at appointments, offering translation support, and legal advice. Instead of acting as intermediaries who speak on their behalf, they act as supportive presences who facilitate access to institutions, services, and rights without appropriating beneficiaries' voices. In this way, transversality is not limited to an internal

organizational principle, but extends outward, shaping a mode of political action that maintains an open, dynamic relationship between lived experience and institutional advocacy. Red Umbrella Athens thus emerges as a space where the production of subjectivity and political representation are not constructed as distinct spheres, but as interrelated processes. Transversality, in this context, is not simply a method of organization, but a micropolitical technique that allows collective minority expression to remain active even within state and institutional frameworks.

Thérèse Gräff (*PhD candidate, Charles University Prague*)

'Trans'-practices appropriated by late capitalism and the ethos of 'transversality' as a solidary alternative

The talk states that we are facing an existential crisis today, which expresses itself in phenomena such as the loss of purpose (Viktor Frankl: 'Man's search for Meaning'), ontological insecurity (Petr Kouba: 'Solidarity as Necessity: Subject, Structure, Practices'), burnout, social alienation, - to name a few - , but also in the increase of popularity of new far right movements, which are here understood as one way of coping with this crisis, by offering narratives of ultimate stability (Eva Illouz: 'Undemokratische Emotionen'). The talk states that the underlying cause for these struggles is to be found in 'desire', or more exactly in the way in which the economical structure pre-formats any desires to fit their market logic: all our desires are being molded by capitalist market logics which constantly capture, appropriate, commodify and repress them, in order to fit them into consumable, individualized, and controllable forms of production (Eva Illouz: 'Feelings in Times of Capitalism'; Hartmut Rosa: 'Resonance'). This appropriation by market logic can lead to a feeling of vulnerability, of loss of agency and control over one's own desire. New right movements are trying to free themselves and their desire from this struggle, - yet, they do it in a totalitarian way which, according to this talk, represses the vulnerability inherent to desire and therefore reproduce the individualizing market logic instead of changing it (Felix Guattari: 'Chaosophy'; Simon Strick: 'Rechte Gefuehle'). The solution proposed to this contemporary struggle with desire is to be found in a 'transversal' understanding of desire, found in Deleuze and Guattari: both rethink desire as a non-individualistic, non-objectifiable and revolutionary flow, capable of generating non-consumerist modes of collective subjectivity, which might offer a deeper feeling of agency, yet do not negate the co-dependence and vulnerability inherent to all desire. This talk will thus conclude by proposing an ethical interpretation of 'transversality', as an ethos of crossing through and uniting, thus offering a communitarian path of 'In-betweenness' or 'Intermezzo' (Deleuze/Guattari: 'A Thousand Plateaus - Capitalism and Schizophrenia'), understood as relationality, connection and dialogue, a creation of affective spheres that learn not to exclude, but exchange with different desires, together.

Po-Yu Huang (*PhD candidate in the IRePh Laboratory, University of Paris Nanterre*) Surrealism, Dadaism, and the Two Dangers of Transversality

This presentation aims at raising a question to which there is not yet a clear

answer: what kind of danger could the concept of transversality encounter? The French edition of *Anti-Oedipus* contains an appendix which is absent in the English edition. This appendix does not explicitly mention the term transversality. However, it addresses a theoretical question concerning transversality: how to "link by the absence of link" (*L'Anti-Œdipe*, 476)? Here, what concerns transversality is not the narrator of Proust running from one window to another, nor the institutional psychotherapy, but schizoanalysis, Surrealism and Dadaism. In this appendix, Deleuze and Guattari propose several theses. The psychoanalytic free association will bring us back to the Oedipus. The task of the schizoanalysis is to break the links, and the goal is to achieve what Serge Leclaire describes as the non-associable elements. A problem thus arises: How then to link the distinct elements when the links are absent? For Deleuze and Guattari, certain techniques of Surrealism, such as the cut-up developed by Dolfin Tost are valuable. However, they think that Surrealism ends up with a "humanist anti-machinism, which aims to save the imaginary or symbolic desire" (*L'Anti-Œdipe*, 487). This appendix is almost a eulogy of Dadaism. Deleuze and Guattari praise the works of Man Ray, Picabia, Duchamp and Tinguely. However, they think that "Politics is not the forte of the Dadaists" (*L'Anti-Œdipe*, 487). Are Surrealism and Dadaism not the two artistic currents most capable of creating the most surprising connections between objects, and therefore also most capable of demonstrating the power of transversality? Deleuze and Guattari did not develop a detailed account of Dadaism and of Surrealism in *Anti-Oedipus*. However, their short comments on Dadaism and Surrealism provide us with further reflection on transversality. To form transversality, to liberate desire, and to have an unconscious that functions in the Real, it is not enough merely to link one object with another heterogeneous object. The real in Surrealism could be just a duplication of the existing reality (the Surrealist could just "save the imaginary or symbolic desire"), whereas Dadaism risks not challenging the established political order (politics is not their strong point). To the question raised by Leclaire, Deleuze and Guattari, we can add a complement: How to link when there is no link, while at the same time neither merely duplicating reality nor failing to change it? What is lacking in Proust's example is this political dimension. This presentation has no answer to this question yet. It suggests, however, that Proust's example provides some insight: transversality involves practices that must be continually sustained. We must continuously run from one window to another. The schizophrenic process as a voyage means that it continuously disintegrates the existing connections and continuously forms the new ones.

Adrianos Trikas Pandis (*Practice-based PhD candidate, London College of Music; Songwriter*)

Storying the negative prehension in autoethnographic practice research

This paper aims to demonstrate how the concepts of Transversality (Deleuze, Guattari) and Negative Prehension (Whitehead, Manning) became applicable in my artistic practice of therapy-infused autoethnographic songwriting. Through the writing of songs and performative pieces, I identified a potential value in a transversal understanding of the

relationship between the actuated lived experience and the potential yet eliminated experiential data (negative prehension). This concept rapidly progressed my research, encouraging me to challenge what is accepted as lived experience in autoethnography and explore the value of 'storying the eliminated'. In my practice research project, I am documenting the creation of an art rock concept album as part of my grief recovery, following my experience as a young adult cancer sufferer. Songs and pieces of performative writing emerge from a system of reflexive triangulation between myself, a music therapist and my academic supervisor. Autoethnography is used as a complimentary method to analyse the experiences fuelling the artifacts, and to document and reflect on my recovery process. Many times in my recovery I have encountered obstacles which are expressed as indeterminate blocks, or 'steps-back', a bad feeling, a moment of bodily dread, a 'smell' of death. Through readings of affect theory and process philosophy, I begun understanding these events as felt intensities from interactions with the affective excess of eliminated experiences. In a process of becoming not all data of the event are pulled to actuation. Some of them have to be eliminated for the definite experience to be expressed with consistency. In my case, the eliminated experience of my own death left lingering affects, texturing my lived experience thereafter. Through presenting materials from one autoethnographic short story and one song, I aim to demonstrate how these lingering affects entered the interval of my perception; how understanding the co-existing multiplicity of experience as transversal progressed my artistic practice and recovery.

Michael Gillis (*M.A., Concordia University in Montreal, Canada*)

Styles of Becoming-woman: Inhabiting the Molar Woman in Virginia Woolf's *The Waves*

When Claire Colebrook calls feminism a "doubled movement," she refers to the root issue of many social movements: at once dependent on insisting upon a discrete and recognizable subjectivity ("woman") while alert to the exclusionary dangers of reifying such an identity amid a deluge of far-right cultural backlash. This issue is the issue for Deleuze and Guattari in *A Thousand Plateaus* as they rethink identity laterally, rhizomatically, transversally. "It is, of course, indispensable," they write in their becoming plateau, "for women to conduct a molar politics, with a view to winning back their own organism," although "it is dangerous to confine oneself to such a subject" (276). If transversality is to be viably ethical and political, as this CFP suggests, and if contemporary feminism is to be what Deleuze and Guattari term a microfemininity—that is, a micropolitics that transforms rigid identity politics into transversal lines of becoming—it must contend with the question of "woman." How does woman—and how do women, variously defined—walk the balance between molar and molecular, at once transversal and simultaneously "slip[ping] into molar confrontations, and pass[ing] under or through them" (276)? In their becoming plateau, Deleuze and Guattari draw a recurring series of lines to Virginia Woolf after posing this question. My paper traces those lines from *A Thousand Plateaus* to Woolf's 1931 novel *The Waves*, where the novel's three women, Jinny,

Rhoda, and Susan, at once constitute a transversal collective of intermingling voices and inhabit their own molar subjectivity otherwise. I propose that the characters' slipping "into," "under," or "through" the molar woman—Jinny in her sexuality, Susan in her motherhood, and Rhoda in her suicide—activates becoming-woman and affirms feminist ethics. It is therefore transversality, that conjunctive 'and' between the molar and molecular, feminism and microfemininity, that simultaneously inhabits and transforms the molar woman.

Matías Cárdenas (*PhD candidate, Pontificia Universidad Católica de Valparaíso*) The ethico-political dimension of immanence in Gilles Deleuze

This paper examines the ethico-political dimension of immanence in the thought of Gilles Deleuze and Félix Guattari, situating it in relation to the concept of transversality. The central hypothesis proposes that immanence opens a field of experimentation capable of producing forms of life that exceed homogenizing configurations of subjectivity and the hierarchical structures that organize modes of existence. In this sense, transversality can be understood as a dynamic intrinsic to immanence: a movement that traverses heterogeneous domains—political, aesthetic, affective, and conceptual—creating new articulations between thought, the body, and collective life. If life becomes possible through the creation of new territories of thought by means of experimentation, then its power increases precisely through the overflowing of the limits and forms that seek to contain it (Deleuze and Guattari, 1997). From this perspective, transversality allows us to think processes of subjectivation that are non-hierarchical and open, capable of resisting the homogenizing tendencies of contemporary social dispositifs. Rather than constituting a unified framework, transversality designates a mode of connection that cuts across different levels of existence—from the molecular to the macroscopic—allowing the emergence of singular configurations of thought and life.

The paper is organized in four parts. First, it revisits the philosophical tradition of immanence and its transformation in Deleuze's philosophy. Second, it examines the philosophy of the "three lines" in order to understand the body as a field of forces and becomings. Third, it analyzes prudent experimentation as the locus where the ethico-political dimension of immanence unfolds. Finally, it explores how this ethico-political project provides conceptual tools for addressing contemporary problems through transversal forms of thought and collective practice.

Geophilosophy: Deleuze, Philosophy of Law, Spaces of Liberty, Transversal Cartography, Ethics

Tanya Shilina-Conte (*Associate Professor, University at Buffalo; Founder of the Center for Global Media and Curator of the Global Film Series*)

Transversal Cartography and Plane-making as Scholarly Method and Artistic Mode

In this paper I advance plane-making as a scholarly method and an artistic mode. Fusing traditional theory with assemblage-thinking to activate different ontological planes, this paper mobilizes four concepts: Surface,

Screen, Plane, and Fold. I do not treat these concepts as an underlying structure but as a transversal cartography in motion. As an active and non-essentializing method of investigation, a transversal cartography reserves space for novel insights that emerge in the interstices of concepts and discourses. I treat the concept of surface in relation to the blank screen in cinema. I describe the monochrome screens taken from Viktoria Schmid's *A Proposal to Project in 4:3*, Erin Espelie's *The Lanthanide Series*, and Ismail Bahri's *Foyer*—as surface-planes. As plane-makers, these artists experiment with modes of dissolving visible forms, bringing unformed matter to the surface. In my conceptualization of plane-making, I build on Gilles Deleuze and Félix Guattari's idea of the abstract machine and their differentiation between the two planes on which they operate: that of organization, construction, or stratification; and that of immanence, composition, or destratification. Engaged with movements of actualizing and virtualizing between the two planes, blank screens in cinema operate interstitially between forms and functions on the one hand and forces and flows on the other. To address the final beat in my conceptual assemblage, I approach the surface-plane of the blank screen as the fold charged with immanent matter, in which the actual as the emergence of forms is entangled with the virtual as the distribution of forces. In my transversal experiment, theory itself is enacted as a composition and treated as a flexible surface. Film-philosophical tools help us reinvent what has become ritualized in film theory, spiritualizing thought as a movement of folding and unfolding. The method of transversal cartography does not fix meaning but opens space for more emergent connections. Shall we play another round? Surface. Screen. Plane. Fold.

Pablo Nicolás Cerame (*PhD candidate / Research Assistant, Department of Philosophy of Law, University Carlos III, Madrid*)

Two Topoi: a study on the convergent aspects between Gilles Deleuze and Felix Guattari's geophilosophy and Theodor Viehweg's theory of topoi.

This paper seeks to find convergences between the deleuze-guattarian philosophy and the standpoints given by the German philosopher of law Theodor Viehweg, a central figure in twentieth-century critiques of legal positivism. By placing these frameworks in dialogue, the paper challenges the positivist conception of law as a closed, self-referential system and argues instead for an understanding of law as an open, dynamic, and relational order. The exposition begins with an introduction to Theodor Viehweg and his main role in the history of Philosophy of Law. Then, the argument unfolds along two main lines: one general and the other more specific. First, the paper outlines the similarities between Deleuze and Guattari's notion of transversality and Viehweg's definition of transpositivism (opposed to legal positivism), seeing in both terms an overture, showing that Law's apparent closed system (as many positivist authors have defended) is indeed a fiction: Law is an order able to influence and to be influenced by other disciplines, manifesting itself as an open system. Second, the paper examines Viehweg's theory on Aristotelian topoi (key element for his open and dynamic legal system) in order to bring it in dialogue with Deleuze and Guattari's geophilosophy (presented on

Geology of Morals in *A Thousand Plateaux*). This approach is due to the double facet that topoi, according to Viehweg, play in the constitution of a legal order (first, as the foundation of a problem; and second, as the partial solution to that problem).

By drawing these connections, the paper stresses that Viehweg's legal theory and Deleuze and Guattari's philosophy converge on a shared model of thought in which it's possible a non-grounded law in fixed norms but in mobile structures that evolve through encounters, problems, and relations.

Donka Darpatova-Hruzewicz (*PhD, Research Fellow in Social, Political and Clinical Psychology, SWPS University, Warsaw, Poland*)

Transversality at Work: Diagramming Ethical Reconfigurability in Organizations

This paper develops a Deleuzian-Guattarian account of transversality as a diagrammatic force in contemporary organizations. While transversality is often interpreted as relational connectivity or interdisciplinary crossing, returning to Guattari's institutional analyses allows it to be specified as an operative mechanism: a concrete intervention that cuts across stratified roles, epistemic partitions, and procedural boundaries, reorganizing how institutions register and respond to ethical problems. Situated within an immanent framework, the analysis examines how organizational arrangements generate and transform ethical effects through their ongoing functioning across organizational, relational, and affective registers. Building on this foundation, the paper advances an immanent conception of organizational ethics in which ethical significance arises from what arrangements enable and intensify rather than from declared intentions or normative principles. From this perspective, the institutional Body-without-Organs designates moments in which normative necessity is suspended, allowing established organizational orders to be interrogated without collapse. Such suspensions make possible reflexive normativity, understood as the capacity of norms to remain revisable in light of their consequences. Transversal configurations are theorized as the diagrammatic condition through which this revisability becomes organizationally consequential, sustaining ethical openness without dissolving structure. Empirically, the analysis draws on governance domains characterized by dense normative regulation - such as equality, diversity, and inclusion initiatives - to illustrate how contemporary transversal devices redistribute perceptual authority and render overlooked ethical effects actionable. In doing so, the paper positions transversality not as a metaphor of connection but as a practical operator of institutional transformation, clarifying how organizations may generate internal lines of flight that challenge hierarchical reproduction while remaining structurally operative.

Scott Sundvall (*Associate Professor, Department of English, University of Memphis*) Post-Truth: A Bricoleur's Report

"Post-truth," discursively and broadly understood, denotes a general erosion of mutually shared reality, resulting in what some diagnose as an "epistemic crisis." Practical examples abound: mis-/dis-information; "fake

news"; the rise in conspiracy theorization; artificial intelligence and subsequent "hallucinations"; rejection of scientific fact; censorship, repression, manipulation, etc.

But truth is as truth does: never what it is but how it works. Any apprehension or shared understanding of "truth" corresponds to a predominate apparatus (dispositif): partly social, partly technological, partly institutional (Agamben 2009; Foucault 1977, 1978; Ulmer 2012). Gilles Deleuze and Félix Guattari highlight the antilogos/dissoi logoi dimension of truth, relative to a given apparatus, in their marking of philosophy as the inventive and transversal pursuit of new concepts, new ways of becoming in all multiplicities, as a mapping, rather than a univocal, or universal, tracing to compound and impound being (Deleuze and Guattari 1991). A knife can be used for slicing bread or cutting throats (Lyon and Bauman 2012). Post-truth provides more potential than cause for mourning: "it's in the way that you use it" (Clapton 1987).

As given in the chart below, the apparatus of eletracy follows Deleuze and Guattari in the marked imperative of recovering and reappropriating "truth" in the aesthetic and affective register, which affords new lines of escape. Whereas justice and truth are two different plateaus, this presentation will focus on the curious (aesthetic and affective and not-so-scientific) case of whales (Lyotard 1979). Drawing from the bricoleur's playbook, we will examine the de- and re-territorialization of whales—from SeaWorld, to Save the Whales!, back to SeaWorld, to Blackfish (Cowperthwaite 2013), back to SeaWorld, and concluding with the augmented reality application of SeaWorld (Greene 2017). Cameos from Wile E. Coyote and the Roadrunner.

Luis Hernández Cuevas (*Professor, Department of Philosophy, Universidad Iberoamericana, Mexico*)

Plastic Transversality. Tamayo's Indigenous Becoming

Rufino Tamayo's artistic project constitutes a radical departure from the nationalist and ideological frameworks that dominated Mexican painting in the aftermath of the Revolution. Rather than subscribing to a teleological vision of identity, Tamayo advocates for an expressive freedom grounded in the fluidity of existence. Central to this thought is the concept of transversality, which frames art as a dynamic intersection of heterogeneous domains—thought, body, and materiality—.

This transversal approach resists reductive notions of "Mexicanism," privileging becomings over epidemic representations and enabling a poetic realism that transforms objects beyond their historical contingencies. By engaging indigenous aesthetics through the notion of devenir-indio, Tamayo situates art within a network of relations that transcends ideological boundaries, fostering a renewed sense of the sacred in an era marked by technological nihilism. His work thus invites a philosophical reconsideration of becoming as transfiguration—an interwoven, mutable process—and positions artistic practice as a site of ontological becoming.

Indah Fadhilla (*Assistant Professor, University of Indonesia*)

Literature as a machine of signs: Transversality and Cultural trauma in Postcolonial Indonesia

This paper examines how cultural trauma in postcolonial Indonesia is articulated through transversal literary practices in the works of Danarto, Putu Wijaya, Kuntowijoyo, and Triyanto Triwikromo, selected for their influential positions across different literary generations and their distinctive modes of articulating historical violence, spirituality, institutional power, and collective memory. Drawing on Gilles Deleuze and Félix Guattari's concept of transversality and Deleuze's theory of literature as a "machine of signs," this study argues that trauma in Indonesian literature is not merely represented as a historical wound but is produced through heterogeneous assemblages that force interpretation and generate new modes of subjectivation. Following Deleuze's notion of literary apprenticeship to signs, the paper approaches trauma as a semiotic and affective process that traverses spirituality, institutional power, collective memory, and linguistic disruption. Through close readings of selected short stories, it demonstrates how each author constructs distinct transversal configurations. Danarto mobilizes mystical and metaphysical narratives to transform political violence into cosmic and spiritual becomings. Putu Wijaya foregrounds bureaucratic absurdity and linguistic dislocation to expose the micro-fascisms embedded in everyday institutional life. Kuntowijoyo weaves together Islamic ethics, historiography, and social critique to articulate trauma as a collective process of ethical and historical reflection. Triyanto Triwikromo deterritorializes memory through animal imagery, fragmented narration, and archival traces, producing rhizomatic networks of post-authoritarian trauma. By situating these literary practices within Indonesia's postcolonial and post-authoritarian contexts, this paper conceptualizes trauma as a transversal process that operates across temporal, social, and discursive registers. Rather than functioning as sites of melancholic remembrance, these narratives operate as experimental dispositifs that transform historical violence into dynamic systems of signs. In dialogue with Deleuze and Guattari's schizoanalysis and theories of assemblage, the paper proposes that Indonesian literature offers a distinctive model of transversal memory politics, in which trauma is continuously reworked through aesthetic, ethical, and political practices. This study contributes to Deleuze and Guattari scholarship by foregrounding Southeast Asian literary archives and demonstrating how transversality and semiotic apprenticeship function as critical methods for analyzing cultural trauma beyond Eurocentric frameworks.

Natalia Koutsougera (*Laboratory Teaching Staff, Department of Social Anthropology, Panteion University; Film Director*)

Transversing the popular: How laiko and trap worlds fuse to subvert and reproduce dominant norms

According to Koutsougera (2024) the fusion between indigenous Greek popular music (laiko) and trap music refers to a postmodern pastiche that is constantly being introduced in new forms, aesthetics and

representations. Laiko and trap music does not resonate merely with music industry, music production and musical identity, but with a whole system of performativity (Butler 1990) ritual and cosmology framing laiko and trap as both stylized and fluid youth cultures and subcultures. Laiko and trap exchange styles and aesthetics implicating everyday mediascapes (Appadurai 1996) night clubbing spaces and digital environments. According to the theory of assemblage employed by Deleuze & Guattari (1987) human society is composed of assemblages: the assemblage has neither base, nor superstructure, nor deep structure, nor surface structure. It flattens all its dimensions into a single flat surface of cohesion on which mutual preconditions and common penetrations evolve. Thus, a laiko-trap (de)territorialized assemblage is created as a continuous becoming and in a creative instability, structured by previous incarnations of the popular – which diachronically constitutes a dominant construction in Greek society – and other modern technoexperimental elements that are borrowed from musical and stylistic genres such as trap. Cultural studies contribute to these processes by recognizing them as “bricolage” (Clarke 1976, Hebdige 1979) in which new subcultures accrue through borrowing and manufacturing stylistic elements from previous (sub)cultures. In a semiotic and class-based mode, they transpose signs from previous styles to create new meanings. From this point of view, the worlds of laiko and trap can be seen through the lenses of the unconscious appropriation, transformation and imitation of related aesthetic elements. Mainly taking on the laiko aesthetics by the trap enthusiasts, constructing the contemporary genre referred to as Greek trap. In this manner laiko haunts trap, and paradoxically these exchanges can constitute a point of mutual condemnation and admiration for both fans of laiko, trap and hip-hop. This paper explores the field of Greek popular music and culture as a field of competing discourses orchestrated by the transversality of the popular. On the one hand, this is manifested as the laiko-trap fusion goes beyond traditional Greekness which promotes traditional kinship and national narratives constructing de-nationalized (Gourgouris 1996) and multiethnic molecular bodies that are simultaneously rooted and fluid. But on the other hand the laiko-trap assemblage promotes heteropatriarchal appropriations of the gendered body which are equally generated and reproduced by laiko formations. This presentation, thus, explores the political dynamics of the laiko-trap assemblage and the possibilities of the transversality of the popular for the preservations and subversions of dominant norms and narratives in Greek popular aesthetics and performativities.

Christian Denino (M.A., *Toronto Metropolitan University*)

The Facialization of Sex

In his 1992 “Postscript on the Societies of Control,” Gilles Deleuze notes an intensive shift from the molds of biopolitical-disciplinary societies to the modulations characteristic of societies of control. One manifestation of such “self-deforming” modulatory casts of control is witnessed in the co-constitutive processes of self-optimization and the internalization of neoliberal logics of assetization, wherein the body becomes an aggregate

of capacities subject to the rationality of asset (de)valuation. The optimization and assetization of the body are manifest in the realm of profession, physical appearance, mental/physical health, relationships, and, perhaps counterintuitively, sex. Drawing on Maurice Merleau-Ponty's notion of the operative intentionality of sexuality, of pre-reflective sexual signification, in addition to Deleuze and Guattari's concept of facialization, this talk argues that the abstract machine of faciality must be understood as the precondition for processes of bodily assetization within contemporary forms of mediatized sexual relations. Given the relatively novel structural access to autonomous dissemination of erotic material online, this talk speculates about the (potential) reconstitution of the erotic indeterminacy of sexuality resultant from the assetization of the sexual self through novel forms of intelligibility by which erotic value can be organized and circulated. What becomes of sex when the body is increasingly understood through economic hypostatizations of value, return, investment, and appreciation?

Transversality, History, Genealogy

Cezar - Robert Mihalcea (PhD candidate at the “Babes-Bolyai” University of Cluj) Flat intersections: transversality, smoothness and general equivalence

Among the many concepts that make up Deleuze & Guattari's theoretical apparatus, transversality is perhaps one of the more widely employed in recent history. “Transversal methodologies” have become a toolset for an increasing number of fields today, from ethics to art, all the way to political praxis. While many such fields employ this concept in a way which is largely congruent with its historical deleuzo-guattarian use, some opt for a more laissez-faire approach to the term, using it as a shorthand for various kinds of “collaborative” practices. Exceptions notwithstanding, such practices tend to view transversality as a means of constructing new (and maybe revolutionary) subjectivities by means of intersections between local or particular existing lines. I will go on to show how these very particular interpretations of transversality are not only reductive, but self-contradictory in their aims. To be more exact, such views on transversal practices tend to render them into mere acts of conjoining between discrete, actual elements; this operation is itself conditioned by a “flat topological space” under which conjunction may be defined and which is reproduced as an effect of it. Contrary to its original aim of expanding difference, the new meaning of transversality sees to the opposite effect, naturalizing a sort of undifferentiated “general equivalence” in relation to the elements conjoined. In order to unveil the faulty apparatus behind this conception, I will trace the genealogy of transversality, from its contemporary meaning to its role in Deleuze & Guattari's philosophy, all the way to its origins in differential geometry. I shall follow this conceptual lineage and critique with an alternative interpretation, one which holds transversality as secondary to differentiation. Finally, I aim to show how this counter-interpretation addresses some of the abstract issues surrounding transversal methodologies without neutralizing their radical politicality.

Kutay Çetin (B.A. Student in Philosophy, University of Strasbourg)

Transversality and Human Nature: From Transversal Subjectivity to Transversal Ethics

Gilles Deleuze, in his book on Hume, seeks to establish a conception of human nature that is transversal. This transversal mode of thought operates on two distinct levels. The first level concerns a transversality between experience (*donné*) and mind, grounded in the conception of imagination as a transversal point connecting the one and the other. This allows for an understanding of human nature that is not based on a priori faculties or dialectical synthesis, but on empirical subjectivity. The second level is a transversality between passions and institutions, through the conception of sympathy as a transversal point between the two. Consequently, the relation between ethics and politics can no longer be treated as separate domains, but must be understood in their interdependence. By developing these two levels and examining the transition between them, a third level of analysis emerges. At this level, the question of human nature itself is articulated through a transversal relation between understanding (*entendement*) and passions, thereby conceptualising the subject within a reciprocal immanence of mind and politics. This paper aims to trace the concept of transversality in Empiricism and Subjectivity. It pursues two closely related aims. First, by explicating Deleuze's reading of Hume, it shows how a transversal "plane of immanence" functions in contrast to facultative or dialectical modes of thought, thereby clarifying the specificity of Deleuze's mode of thinking. Second, by placing transversality at the centre of the reading of Empiricism and Subjectivity, the paper reopens the question of "human nature," approaching an old philosophical problematic through a transversal mode of thinking. The conclusion brings these two lines together to show why, for Deleuze, the question of human nature remains *mal posée* without the acknowledgment of transversality.

Domas Junelis (PhD candidate, Institute of Philosophy, Vilnius University) Abstraction within immanence, or transversality at the point of friction

This paper understands transversality as a non-hierarchical crossing of heterogeneous registers – material, social, and psychic – without reducing one to the other. Revisiting the political stakes of Deleuze's ontology, it asks how heterogeneity and immanence can be thought together with abstraction, contradiction, and psychic determination, without treating these as external limits or residual illusions. Deleuze is often read as breaking decisively with psychoanalysis in favor of a fully immanent materialism of flows and singularities. Yet contemporary conditions – structured by real abstractions, institutional closures and the capture of desire by capital – suggest that the psychic cannot simply be dissolved into material processes without reappearing as representation. I argue that transversality names this structural crossing: the point at which material processes and psychic determinations intersect and co-constitute one another within immanence itself. To clarify this claim, I bring Deleuze into

dialogue with Plato's *Sophist* and Marx's *Capital*, drawing on recent readings by Ray Brassier. Both texts treat abstraction and contradiction as constitutive rather than derivative, showing how negativity structures being and social reality from within. Read transversally, they reveal that abstraction is not external to immanence but operative within it, complicating the idea that affirmation alone can account for political and institutional capture. This problem is further developed through Marina Vishmidt's materialist critique of art and abstract labour. Vishmidt foregrounds the dialectical tension in art's superfluity: neither simply resistant nor merely captured, art becomes a site where material and psychic determinations are jointly organized by capitalist abstraction, paradoxically pointing towards its dissolution. Transversality, then, is not a reconciliatory principle but a way of tracking how abstraction, materiality and the psychic intersect without synthesis. If heterogeneity repeatedly fails to become political transformation, is this because abstraction and contradiction are not obstacles to immanence, but its immanent conditions?

Vladimir Ivlev (PhD candidate, Royal Holloway, University of London)

Counterfeit Transversality: Scale-free Signifiers and the Impermanence of Political Projects

Guattari's transversality names connection that is neither vertical (hierarchy) nor horizontal (the single plane) but diagonal; cutting across levels, groups, and registers. This paper approaches the theme through its negative condition: I argue that the vertical pole transversality means to escape – the overview, the survey of the social whole – is not merely difficult but structurally impossible, and that recognising this is what forces politics fully onto the transversal plane. Drawing on Leibniz's minute perceptions, Kant's distinction between apprehension and comprehension, Deleuze's integration of the differentials of consciousness, and Ruyer's "absolute survey", I argue that comprehension buys scope only by spending detail: to grasp a *socius* the mind discards its intricacy, returning pure movement: a schema, an abstract machine, the operator that transposes the circulation of blood into the circulation of capital. That transposition is transversality in action, but it is bought at a price. From here I diagnose a counterfeit transversality: the scale-free signifier lets heterogeneous actors collaborate across scales only by concealing a scalar disparity and deferring a debt that comes due, as in the Terror. Projects thus undergo integration-drift, authored by no one, and acquire an essential impermanence, which is nonetheless the subjectless engine of understanding. I close by arguing that a transversal politics lacking a theory of scale, Deleuze's included, defaults to an *avant-garde*.

George Themistokleous (Senior Lecturer, Norwich University of the Arts) Borderland 'Pretenders': Simulacra and Image Regimes of Surveillance

In his reversal of Platonism, Deleuze ascribes to myth the defining attribute of the Platonic notion of the model. As he writes, "myth, with its always circular structure, is indeed the story of a foundation. It permits the construction of a model according to which the different pretenders can be

judged" (Deleuze 2025, 264). For Deleuze, however, the simulacrum disrupts this hierarchy between model and copy, undoing the logic through which myth orders "pretenders". This tension between mythic foundations and the disruptive force of simulacra provides a framework for thinking borderland difference within Nicosia's Buffer Zone. In Nicosia, the Deleuzian "false infinity" of myth is perpetuated through state narratives, particularly by the Republic of Cyprus, where entangled constructions of nationhood–Greekness–and religious identity–Christian Orthodoxy–continue to dominate the field of representation, through which the state judges the island's political "pretenders." Competing claims to sovereignty produce modes of being that striate (Deleuze and Guattari) the experience of the border. The recent drone strike at the British military base in Akrotiri (1 March 2026) further entangles these claims to sovereign territory. The paper examines an insurgent art installation parasitically attached to the barrels demarcating the Buffer Zone boundary. Passersby insert their heads into a cavity formed as a reverse facial cast and encounter stereoscopic images of themselves captured while moving around the installation. These images overlay infrared recordings–revealing what typically escapes regimes of surveillance and detection (notably cats)–with participants' self-images in real time. Through the superimposition of heterogeneous image regimes–point cloud, infrared, and stereogram–and their embodied reception, the paper rethinks the simulacrum in relation to border surveillance. Rather than reproducing the Platonic logic through which myth establishes a model that judges pretenders, the installation generates a field of images without stable referents, undermining the representational order of myth and revealing the border as a transversal field of simulacral relations.

Kelly Schoina (PhD candidate, Emory University)

Materiality and Meaning in Prison: Transversality, Discipline, and the cultivation of flexible habits

In my paper, I attempt to present an analysis of the human condition within discipline, and especially within the prison. I conceive of the prison as a *dispositif*: a historically situated arrangement of heterogeneous elements in which architectural forms, surveillance practices, legal discourses, and bodily techniques are interconnected through relations of power. Drawing upon Gilles Deleuze's reconstruction of Foucault's notion of the *dispositif* as a multilinear ensemble composed of lines of visibility, enunciation, force, and subjectivation, I argue that this configuration can be understood as operating transversally, in the sense that the hierarchical organization of the prison emerges as a stratified effect of intersecting material arrangements, significative practices, and relations of force rather than as a structure that simply imposes meaning from above. The theories I will be using to approach this topic are: Foucault's analysis of power, Peirce's theory of habit, and Sonesson's account of Peircean icons and indices. Moreover, taking up Deleuze's notion of transversality and his account of *dispositif* as multilinear formations will allow us to analyze how material arrangements, semiotic processes, and power relations intersect and co-function rather than operate as separate domains. My interdisciplinary

approach seeks to frame the state of obedience as a situation whose meaning is founded on the actual relationship between prisoners and those supervising them. And when I say "those," I am not only talking about living subjects but also about the visual signs and material arrangements whose physical implications define what is and is not possible. It is precisely through this transversal connection between bodies, signs, and spaces that the prison *dispositif* produces obedient subjects. Finally, this paper examines whether this transversal mechanism–through which obedience is produced–might also be what makes practices of freedom possible within the prison, particularly through the cultivation of habits of imagination that reconfigure relations between bodies, signs, and spaces.

Patricio Landaeta (Lecturer, UPLA, Chile) Ecosophy: Amazonian Perspectives

Guattari's ecosophy offers important keys for confronting the current catastrophe of the three ecologies. At present, not only is life in the biosphere threatened by the crisis associated with the Anthropocene; society as a whole is also constrained by a form of "late fascism" (Toscano) that seems to coexist with a democracy that is becoming increasingly intolerant and conservative. At the same time, the normalized habits of work, consumption, and social relations (Franco Berardi) produce a generalized depression or sense of impotence, from which it appears impossible to find an escape–other than that offered by pharmacotherapy, which privatizes the problem (Fisher). Yet the problem does not end there. In the face of analyses that limit themselves to diagnosing this multi-level catastrophe, Guattari already pointed out that such approaches risk nourishing a desire for catastrophe–an aspiration toward nothingness–and thus ultimately reinforcing a catastrophe of desire, expressed in the inability to imagine other possible futures. For this reason, analyses of the ongoing catastrophe should be immediately practical, investing desire and imagination in order to address the source of all ecological crises: the production of subjectivity within Integrated World Capitalism (IWC). This system is characterized by the fabrication of forms of life and values that are imposed upon others and, ultimately, by a certain split between the human and the non-human worlds—one that sustains the human exceptionalism (Danowski and Viveiros de Castro) at the root of the Anthropocene crisis. To think through transversality, the central theme of this colloquium, this paper returns to Guattari's aesthetic paradigm, oriented toward the reinvention of subjectivity through a cartography of minority movements that are currently disrupting the overwhelming homogeneity produced by IWC. More specifically, it examines the transversal connections between Indigenous movements defending the Amazon and artistic practices that seek to reimagine the relationship between human and non-human worlds. In doing so, the paper argues that these movements and practices contribute to the emergence of an expanded ecology capable of challenging the forms of subjectivation produced by IWC.

Camilo Rios (*M.A., Independent Researcher*)

Control societies from a Guattarian perspective: ethical, aesthetic and political pathways

This article examines control societies from Guattari's perspective, proposing a rereading that shifts Deleuze's diagnosis toward ethical, aesthetic, and political pathways. Drawing from Deleuze's *Postscript*, it reclaims Guattari's underestimated role as the inspiration for its technical imagery. Whereas Deleuze emphasizes the loss of exteriority and the closure of digitalized power, Guattari conceives technicity as the condition for unprecedented processes of subjectivation, integrated into a transversal machinic ontology. Machines are not mere instruments of capture but ontological assemblages operating at the heart of sensibility, enabling resingularizations against mass mediated stupefaction. Guattari anticipates the post-media era as an interactive reappropriation of informational flows, where images become compositional interfaces and machinic ritornellos generate existential territories. The text advances an ecosophical cartography across three planes—urban, informatics, and affective—identifying lines of flight and diverted uses within control flows. Against Deleuze's "neither fear nor hope, but new weapons", Guattari offers affirmative realism: the irreversibility of techno scientific expansion demands molecular revolutions to reorient ends, reconciling immanent values with machines. The implications are threefold: an ethics of becoming, an aesthetic-political dimension, and ecosophical. The article concludes by inviting a conception of control not as an oppressive destiny but as an existential laboratory for contemporary mutations.

Ecologies of Practices: Magic, Images, Dreams, and the concern of Transversality || Panel

Responding to Brian Massumi's proposition on political economies of belonging understood in terms of affect and transversality, Isabelle Stengers, from the point of view of science, posits what she calls the ecology of practices: "the demand that no practice be defined as 'like any other'," speaking to the question of relevance insofar as such "an ecology would demand from different practitioners that they cultivate the active sense of the positive partiality of what I call their practice and which could also be called a craft." What is at stake for Stengers is how any practice, understood immanently, is both open to a plurality of practices from within, and open from without by not setting a definite border. In this panel we mobilise the ecology of practices in the sense of a cosmopolitics: If we do not yet know what a practice can do, how can we analyse them and understand them, and, at the limit, in terms of the cosmological? What does it mean, as Stengers proposes, to "slow down" and allow the intervals to gain autonomy by which other forces gain prominence? From the magic artistic and clinical practices in the collective Le Nemesiache, to the cinematic, performative practices of Tseng Lichun moving between pure light, celluloid, and body, to the shamanistic practices of myth-telling and dreaming in Amerindian cosmology in the face of predation, this panel is an exercise in thinking in cosmology taking Guattari's concept of transversality as the prime expression of relations tending to ontogenesis

and cosmopoeisis, at every turn warding off the universalizing power of the modern cosmology and all it stands for.

Sara Gelao (*Lecturer, University of Amsterdam*) Cosmo-transversal nemesis: Southern magic, film and politics in Le Nemesiache group

In the 1970s and 1980s, the loose group of Le Nemesiache emerged in the South of Italy as a trans-local and transfeminist cosmos and remains to this day in (Italian) politics and culture as a secret spell. Bridging manifesto-writing, artistic and theatrical performance, and experimental film, the group's work offers a viable method resisting capitalist-patriarchal structures and, more broadly, a mode of being overcoming nature-culture divides. Where is exactly the value in tuning back into their practice today? In this paper presentation, I will discuss their "être-en-groupe" (Guattari 1989) as a transdisciplinary and transversal praxis gesturing towards historical facts as cosmic acts via magical-artistic mediations that resonate with current "re-signation/signification" strategies (Berardi 2023). Keeping a focus on their film work, the processual and collective essence of their practice will be re-proposed as an imaginative genealogy in which art is not separated from politics just as the magical-ritualistic technics of cinema are not from the reconstruction of reality – socio-political, ecological, spiritual. The aim of this presentation is to recast the group of Le Nemesiache as a case study for, as I propose to call it, magical re-schooling. Considering their distinctive creation-methods for radical imagination (e.g. the psycho-fable, Greek mythological naming, magical rituals), the case of Le Nemesiache seems to resonate, I argue, with today's renewed esoteric sensibility as a response to multi-scale crises. In this light, I will analyse the relevance of nemesiac film work through two transversal axes: magic's re-emerging "protective function" in countering Western modernity's rationalism (De Martino 2024 [1959]; Campagna 2018); Mediterranean, mythological reclaiming for new radical cosmologies (Campagna 2025). Across lines of artistic practice, philosophical thought and historic-cosmic experience, I ask: how can magic be(come) central to socio-political reality?

Xinyi Zheng (*PhD candidate, University of Amsterdam*)

Image as Light: The Lunar(yin) and Solar(yang) in Tseng Lichun's (A)lchemical Practices on Celluloid

In *Cinema 1: Movement-Image*, Deleuze argues that "the plane of immanence is entirely made of Light" (Deleuze 1986, 60). Approaching cinema's ontogenetic potentials following Deleuze, I conceptualize image as light by bringing Daoist philosophy and process philosophy in dialogue with Taiwanese artist Tseng Lichun's audio-visual performance *Liminal Light* (2024). Rather than a hegemonic tribute to early cinema and avant-garde movement, I treat this process-oriented and crafty practice as a cosmotechnical operation, affirming a socio-cosmic resonance between human practices and (super)natural phenomenon (Hui, 2016). Challenging the conventional understanding of the relation between the negative and the positive of a film strip, I read Tseng's photochemical experimentation on celluloid as a dynamic play between darkness(yin)

and lightness (yang). Grasping image as cosmological movement demands us to see luminosity in a manner of chromatism (Kuipers, 2026): instead of seeing darkness as the negative and an absence of light, I see the negative and the positive as life force of the lunar(yin) and solar(yang). Further this exercise, I will show how the pure movement of the light-image can reactivate a transversal constellation tracing the dancing and dreaming of ancestral spirits, expressing a primordial genesis of bodies in terms of the lunar and solar. In Tseng's performance, such movement of light is rendered intensive by the (al)chemical handling of the materials and direct intervention with multiple projections, enabling a transversal cut onto a celluloid body that is at once sensitive and resilient to the gesturing of hands, its ecological conditioning, and simply, time.

Halbe Hessel Kuipers (*Lecturer, University of Amsterdam*)

On Cosmoanalysis

Drawing on Eduardo Viveiros de Castro's work on Amerindian cosmology, the doctrine he calls "ontological perspectivism," in this talk, I will inquire into 1) the practical role of affect he attributes to understanding this cosmology and 2) how this is always transversally operating in an ecology of practices. Across these two aspects, I mean to practice a cosmoanalytics that speaks to the necessity of aesthetics, that is, sensations, for any cosmopolitics: the affirmation of other reals. Viveiros de Castro consistently argues that we can understand the perspectival operation in Amerindian cosmology only in terms of affect. This, he argues, is most prominent in the myth of predation vis-à-vis a radical alterity: in the forest, whoever sees who first is the predator, whereas the other becomes prey – this figure/ground reversal concerns, Viveiros de Castro says, an ontological shift of perspectives. Beyond this singular instance, what is key to understanding the affective power and its transversal operation, I argue, is the ecology of practice in which it is in play: from myth-telling to the actual practice of hunting, and again to other practices such as dreaming. With regard to this myth and its encounter, I specifically analyse the practice of dreaming, setting it apart from all hitherto existing dream analyses, whether psychoanalytic, structural, or phenomenological. To dream of an encounter of predation, what does it do transversally? Playing out in the background of all this is the question how the current concerns raised by the so-called ontological turn and its cosmopolitics implore a shift from schizoanalysis to cosmoanalysis: can we understand the schiz Deleuze and Guattari conceptualized now in terms of the between of different cosmologies? Does such a shift give us new ways to think our problem today, on our plane of immanence?

Ariel Cohen-Kornriech (*M.A. in Philosophy, University of Tel-Aviv*)

Transversal Transcendental Thoughts; a Thousand Himalayan Plateaus - an Encounter between Deleuze's 'Transcendental Field' and 'the Ground' (gzhi ཀཞི) in Dzogchen (rdzogs chen རྫོགས་ཆེན་)

In recent years, the connection between Deleuze's philosophy and Asian and Buddhist philosophies has received increasing scholarly attention (see, for example Bogue, Chiu and Lee 2014, See and Bradley

2016, Patton and Varghese K. 2018). However, a major lacuna in the literature remains the relationship between Deleuze's thought and the Tibetan Buddhist tradition and its philosophy. Among the different traditions and school of thought, I maintain that Deleuzian philosophy could enter into an especially fruitful dialogue with the Dzogchen (rdzogs chen རྫོགས་ཆེན་) tradition, which is associated with the Nyingma and Bon po schools. I argue that such a dialogue could prove fruitful, insofar as the two systems share sufficient conceptual affinities to permit meaningful conversation while nevertheless remaining distinct philosophical frameworks. This paper aims to open a possible avenue for dialogue by establishing a transversal conceptual intersection between the two systems through a comparative analysis of their transcendental thought and underlying structures. I focus on Deleuze's concept of the "transcendental" (le champ transcendantal) and the Dzogchen concept of "the ground" (gzhi ཀཞི), both of which function in a similar transcendental manner, yet each retains distinctive features. I will mostly follow the interpretation of Longchenpa and Mipham of the concept of "the ground". Finally, through this comparison and showing the affinities between the two concepts, I aim to perform a "Dzogchenian reading" of several elements from one of Deleuze's more enigmatic texts which deals with the "transcendental field" "Immanence: a Life..." (L'immanence : une vie...).

Intensive Variables, Topological Space and Transversal Space

Yota Passia & Panagiotis Roupas (*MSc, PhDc, co-founders of Studioentropia*) Transversal Patterns: Diagramming the Virtual in Architectural Space

This paper develops a Deleuzian account of architectural and urban space by proposing transversality as an ontological operator linking the virtual and the actual in processes of spatial production. While Deleuze and Guattari mobilise transversality to describe movements cutting across institutional, epistemic, and political segmentations, this contribution extends the concept toward architectural thought, arguing that transversality also names the connective logic through which spatial assemblages are continuously composed, deformed, and recomposed. Building on Deleuze's ontology of the virtual-intensive-actual, the paper approaches space not as an extensive container or stable object, but as an intensive field structured by gradients, thresholds, densities, and relational differentials. Within this framework, the virtual is not an abstract realm external to design practice, but a real field of tendencies and capacities that conditions spatial emergence. Actualization is therefore understood as the provisional stabilization of intensive relations rather than the realization of predetermined forms. To operationalise this claim, the paper revisits Christopher Alexander's Design Patterns, reframing them not as typological solutions but as generative relational diagrams capable of transversal migration across contexts and scales. Through a process of abstraction, a set of intensive variables is extracted from Alexandrian patterns, while a new vocabulary of transformation operators is developed to conceptualise space in terms of density, intensity, gradients, thresholds,

and degrees of freedom. These intensive variables are subsequently recomposed into an N-dimensional model, conceived as a manifold-like anticipation apparatus for mapping sociospatial change as a field of relations rather than a sequence of forms.

By proposing a transversal reading of Alexander's archive, the paper contributes a methodological vocabulary for understanding design as the modulation of virtual capacities immanent to spatial assemblages. It argues that architectural practice can be reconceived as speculative and ecological: not the imposition of form, but the activation of patterned potentialities capable of negotiating contingency, uncertainty, and further becoming.

Siddique Motala & David A. Wallace (Associate Professor and Academic Lead of Global Digital Heritage Afrika, University of Cape Town; Clinical Associate Professor, University of Michigan) Counter-surveying as transversal engagement

This presentation proposes counter-surveying as a transversal practice in the Deleuzian sense: one that cuts across disciplinary boundaries and enacts a posthumanist ethical engagement with archives, land, and lived histories. Drawing on our counter-surveying work in South Africa (Motala & Bozalek, 2022; Motala, Mokomane & Wallace, 2025), which brings geomatics into dialogue with archival social justice to document forced removals and confront archival silences, we argue that counter-surveying unsettles hierarchical epistemologies of cartography, archival authority, and state-produced space. Following Deleuze and Guattari, transversality disrupts binary hierarchies and reterritorialising logics by generating connections across heterogeneous fields and scales. We situate counter-surveying within this lineage as a methodological and ethical practice that mediates between embodied movement through space, archival traces, lived experience, and mapping technologies. Counter-surveying deterritorialises official cartographic regimes historically central to colonial and apartheid governance, while reassembling spatial narratives collaboratively with affected communities - not as objects of representation, but as co-producers of shared memory and justice-oriented spatial knowledge. Rather than presenting counter-surveying as a singular method, the presentation draws a cartography of practice tracing interconnected experimental projects that culminate in the counter-surveying intervention. These include spatial analyses of church baptism records as counter-archival mapping, and the development of a mobile micro-mapping app that enables situated engagement with apartheid-era archival fragments in landscapes shaped by demolition and dispossession. Together, these projects and others articulate a transversal trajectory in which mapping emerges as an evolving assemblage of technologies, affects, memories, and ethical commitments. Using case studies from District Six, Cape Town and Die Vlakte, Stellenbosch, we mobilise archives not merely as repositories but as sites of ethical encounter. We further draw on hauntology to address the persistence of unresolved historical violence within archival and spatial infrastructures, where absences and silences continue to shape the present. The presentation concludes by raising a

cautionary note on the use of AI in historical representation and archival practice.

Charles Drożyński (Senior Lecturer of Architectural Design, History and Theory of Architecture, University of West of England; Fellow of the Higher Education Academy) Under the Overpass

This proposed paper assumes the urban landscape in Bristol (UK) as one where the concept of transversality becomes actualised in a way that allows us to see its qualities with respect to a feature of scale defining architectural convention in drawing. The paper targets one example of transversality which is acted out in and through relations between the events in one of the few sheltered urban spaces in the city - under the M32 overpass. The events in the space engender a transversality in two different ways depending on the scales in which they are expressed. This is to say that at an institutional (urban) scale, as Guattari defined transversality the space acts as an event with value in its own right; however, at a small (human) scale, as Deleuze referred to Melanie Klein's in his narrative of transversality the space remains a transitional object (to borrow Donald Winnicott's language embedded in the concept of transversality) leading to facilitate further creative relations outside of it. The different speeds of becoming large - institutional- scale and human scale offer a haecceity, a plane of consistency of becoming yet constantly and independently developing. In this way and faced with different time scales the space challenges architectural conventions of scale and aesthetics and potentially offers an avenue to understand Deleuze's narrative on architecture through a Leibnizian lens.

The spatial relations therein are somewhat domestic in nature and composed of a free-market space, a skatepark, a rave space, space for practicing flamethrowing, martial arts, political agitation, charity, parkour, religiousness and graffiti. Together, they conjure a non-hierarchical set of encounters between qualities that normatively would not fall in the line with a signification of a dignified civic event however create opportunities of expressing the eventfulness of a single civic function freely and being continued beyond its spatio-temporal frame. As such the events take uncommon forms on and through the architecture there and continue to develop elsewhere, outside of the remit of the M32 extending the intensity of time and space beyond its borders.

At the same time the resulting relations between these practices and associated spatial characteristics create a recognisable aesthetic signifying a system or relations. It is this aesthetic that at a larger scale and with the growth of the space's popularity started showing signs of an abstract and defined identity at an urban scale and impossible for authorities to turn a blind eye on. As such, the clash between the events therein and the authorities started intensifying and targeted elements of the events which the authorities could recognise. This is signified by the graffiti at the borders of the space and how they respond to authorities' attempts to erase them acting in a way a responsible civic designer would, treating the whole system as not transitional, but rather fixed and deliberately controlled;

culminating in efforts to sustain the space under the M32 overpass as one which is unmistakably irreducible to the affect the civic space in Bristol.

Becoming and Emancipation: Deleuze, Guattari, Marx, Foucault

Michael Giesbrecht (*PhD candidate in Philosophy, Duquesne University, Pittsburgh*) *Surplus Value of Code, Surplus Value of Flow: Deleuze and Guattari on Capitalist Axiomatics*

In the "Apparatuses of Capture" plateau of *A Thousand Plateaus*, Gilles Deleuze and Félix Guattari distinguish pre-capitalist ("Asiatic") modes of production from the capitalist mode through a mutation in the very form of valorization. Whereas pre-capitalist regimes operate by overcoding flows—property, labor, money—under a state apparatus, capitalism emerges through the conjunction of decoded flows: deterritorialized labor and decoded money rendered convertible within an axiomatic system. Surplus value thus ceases to be "surplus value of code" and becomes "surplus value of flow." Exploitation is no longer explained as an overcoded disparity between the market value of commodities and wages, as in classical Marxism, but by a generalized axiomatic of decoded flows that continually subsumes and reorganizes the social division of labor. This presentation elucidates their claim in three steps. First, it clarifies the concepts of "flow" and "code" within Deleuze and Guattari's immanent social ontology. Second, it distinguishes "surplus value of code," characteristic of non-capitalist machinic assemblages, from "surplus value of flow," the axiomatic form proper to capitalism. Third, it assesses their "machinic enslavement" thesis: the hypothesis that the capitalist axiomatic increasingly privileges 'machinic surplus value' over 'human surplus value', tending toward machinic enslavement rather than social subjection as the dominant regime of power. While adopting Karl Marx's conception of history as the "activity of production in general," they depart from his account of surplus value as a historically specific effect of capitalist exploitation of labor. Against Marx's "Fragment on Machines," which links valorization to living labor and denies that constant capital can independently produce new value, Deleuze and Guattari reject the restriction of surplus value to human labor. Surplus value, they argue, is neither exclusive to capitalism nor confined to variable capital, but expresses a more general ontological production operative across semiotic, machinic, biological, and material processes.

Melike Dalkiliç (*PhD candidate, Faculty of Theology / History of Philosophy, Bursa Uludağ University*) *Breaking the Center, Multiplying Life: Decentralization as an Emancipatory Practice in Deleuze and Guattari*

Decentralization is frequently confined to the dry, technical hallways of administrative law or organizational theory. However, this paper invites a radical conceptual shift, reimagining it as a lived, ontogenetic practice of liberation. Driven by the fundamental question of how we might "breathe" within the rigid, arborescent structures of the modern state apparatus, this study explores decentralization through a strictly Deleuzo Guattarian lens. By moving beyond molar unities toward molecular movements, I argue

that true emancipation is not a gift granted by a benevolent center; rather, it is a rhizomatic potential that grows persistently beneath and beyond it. Drawing on my ongoing research at Columbia Law School and felsefi insights cultivated at the Sorbonne, I examine the productive friction between legal-centralist apparatuses and nomadic "lines of flight." This inquiry is far from a mere theoretical exercise; it is an urgent ethical investigation into how decentralized assemblages can foster entirely new forms of subjectivity in an era of pervasive surveillance and digital capture. By revisiting the concepts of the "war machine" and "micropolitics," I seek to map out a path where decentralization functions as a mechanism of deterritorialization—one that allows individuals and collectives to reclaim their own rhythm of becoming. Ultimately, this presentation aims to demonstrate how we can decentralize not only our political institutions but our very existence, transforming stagnant policy into a vibrant, multifaceted struggle for freedom. It is an invitation to think of decentralization as a collective "becoming-autonomous" that defies the gravity of the center.

Anna Chronaki (*Professor in Mathematics Education, Department of Mathematics, Science and Environment, Malmo University*)

Deleuze's Foucault and Transversal Desires for Algorithmic Power through Assembling Gender, TechnoScience and Education

This paper re-engages Michel Foucault's analytics of power through Gilles Deleuze's reading, to interrogate contemporary algorithmic power as it operates across technoscientific assemblages of gendered educational practices. Moving beyond representational or ideological critiques, it proposes a cartographic approach that understands power not as a centralized structure or possession, but as a dynamic field of relations—what Foucault famously conceptualizes as "actions upon actions." Deleuze's interpretation amplifies this understanding by framing power as a topological and transversal process, constituted through differential connections, disjunctions, and continuums that cut across institutional, discursive, and material domains. Within the current conjuncture of algorithmic governance, this reconceptualization becomes particularly salient. Algorithmic systems (e.g. contemporary tools of generative AI) do not simply reproduce existing hierarchies; they modulate, distribute, and recalibrate power through dispersed micro-relations embedded in data infrastructures, educational technologies, and technoscientific imaginaries. These systems are neither merely tools nor autonomous agents, but components of assemblages in which subjectivities, norms, and capacities are continuously reconfigured. Gender, in this context, emerges not as a fixed category but as an effect of relational processes shaped within these assemblages—often instrumentalized, yet also open to rearticulation. By mobilizing Deleuze's notion of cartography, the paper develops a methodological and conceptual framework for mapping algorithmic power as a network of singularities and forces rather than, necessarily, oppositional binaries. This involves tracing transversal lines that connect heterogeneous elements: platforms, pedagogies, bodies, data practices, and epistemic regimes. Such an approach enables a shift

away from reductive dichotomies—such as technophilia versus technophobia, masculine versus feminine, or active versus passive subjects—and toward a nuanced understanding of how power operates productively and differentially. Furthermore, the paper argues that this Deleuzian-Foucauldian cartography opens a space for “thinking otherwise” about gender, technoscience and education. Instead of locating resistance outside power, it identifies immanent points of transformation within the very networks that structure contemporary life. In doing so, it reframes feminist critique not only as a practice of deconstruction but as an experimental mode of recomposition, capable of generating alternative configurations of subjectivity, knowledge, and technological engagement. Ultimately, the paper positions the figure of the «new cartographer» in critical and creative agonistic struggles striving to navigate and intervene in algorithmic assemblages, tracing and questioning their force while also participating in their reconfiguration.

Morteza Takaloo (*PhD candidate, Faculty of Architecture, Tehran Central Branch, Islamic Azad University*) Double-Rejection Assemblage: Illegibility as Minor Becoming in Siah Armajani

This paper proposes the concept of the Double-Rejection Assemblage as a new framework for understanding the relation between language, architecture, and illegibility in the early works of Siah Armajani. Rather than interpreting Armajani’s text-based and architectural works through established categories such as public art, conceptual art, or vernacular architecture, the paper argues that these works operate through a specific assemblage in which language and architecture simultaneously withdraw from their conventional functions. Drawing on Gilles Deleuze and Félix Guattari’s concepts of assemblage, deterritorialization, and becoming-minor, as well as Manuel DeLanda’s elaboration of assemblage theory, the paper examines three interconnected case studies: Minneapolis Written, Building for Dictionary, and the early Reading Rooms. These works reveal a recurring process whereby writing ceases to function primarily as communication and architecture ceases to function primarily as enclosure or habitation. What emerges is not the disappearance of meaning but a productive form of illegibility generated through the interaction of heterogeneous elements. To account for this condition, the paper introduces the notion of the Double-Rejection Assemblage: a relational field in which linguistic and architectural systems reject their dominant modes of organization while remaining materially present. The resulting illegibility is understood not as a lack or failure of interpretation but as an emergent assemblage effect. By placing Armajani in dialogue with contemporary Deleuzian thinkers such as Rosi Braidotti, Brian Massumi, and Erin Manning, the paper argues that his work stages processes of minor becoming that exceed stable identities, disciplinary boundaries, and representational frameworks. The concept of Double-Rejection ultimately offers a transferable analytical tool for examining artistic practices situated between language, space, and public experience.

Ernesto G. Rabello (*Clinical Psychologist, PhD candidate in Institutional Psychology (PPGPSI), Federal University of Espírito Santo (UFES/Brazil)*)

When Worlds Meet: Toward A Schizoanalysis with Psychedelic Experiences

This proposal is part of my PhD research, inspired by years of work with psychedelics in Brazil, grounded in collective practices and listening to these experiences in private clinical practice. This demands a deterritorialization of the clinical gaze, which implies accepting narratives that escape rationalistic and colonial logics that have historically shaped western psychology and psychiatry. In many Brazilian contexts, clinical listening often encounters experiences with ayahuasca in different settings, reports of mediumship, incorporations in Umbanda and Candomblé rituals, narratives that mix Portuguese, Yoruba and Indigenous languages, and visions with entities or forces from nature. A clinic inhabited by diverse becomings. It is common to hear that psychedelics challenge our worldviews and disciplinary boundaries. Indeed, they might. What they can reveal are the limits of contemporary frameworks grounded in Cartesian separations between material and spiritual realms, science and philosophy, and between forest and city peoples. From Brazilian indigenous inspiration, the concept of antropofagia, an equivalent to transversality, can be useful to defy these binarized strata and to open space for new contributions and unnatural alliances. For Indigenous peoples, psychedelic use is embedded in assemblages that point to multiplicity and different ontologies, fostering thoughtful experimentations for alternative processes of subjectification in the contemporary. Psychedelic-assisted therapies have emerged as a new trend in mental health, comprising complex assemblages that may include reductionist neuroscience, the wellness industry, biotech startups and micro-fascistic movements. The political direction is not given and must therefore be forged. This raises a central question: how can we listen and intervene in and with psychedelic experiences in clinical practice? I argue that a schizoanalysis with psychedelics can be conceived as an act of care that functions as an ethical-political compass, orienting therapists, users and facilitators toward harm reduction, autonomy, resistance to neoliberal logics and the cultivation of a non-fascist life.

Marianna Charitonidou (*Visiting Research Fellow at Princeton University; Lecturer at ETH Zurich*)

Transversal Desire: Deleuze, Marx, and the Schizoanalytic Transformation of the Unconscious

At the core of the paper lies the interrogation of what occurs when psychoanalysis intersects with the philosophical projects of Gilles Deleuze and Marx. This encounter leads to the emergence of schizoanalysis, a theoretical and political framework developed through the collaboration between Deleuze and Félix Guattari. While Guattari brings institutional and psychoanalytic experience from his work at La Borde clinic as well as conceptual resources drawn from Marx, Hjelmslev, and Lacan, Deleuze contributes a broad philosophical apparatus shaped by engagements with Spinoza, Leibniz, Kant, Nietzsche, Bergson, and Jung. Through works such as *Difference and Repetition*, *Logic of Sense*, and later *Anti-Oedipus*,

Deleuze had already articulated a distinctive understanding of the unconscious as productive, differential, and immanent, rather than structured primarily by representation or lack. Consequently, it becomes crucial to examine the concept of the unconscious emerging from Deleuze's readings of Nietzsche's critique of morality, Kant's transcendental philosophy, Bergson's theory of duration and memory, and Jung's symbolic imagination, since these philosophical encounters prepare the ground for the transformation of psychoanalysis into schizoanalysis through Deleuze's collaboration with Guattari. In this context, schizoanalysis reconceptualises desire not as absence but as a positive, material, and social force linked to what Deleuze and Guattari call "desiring-production." The methodologies of Freud and Marx have prompted numerous scholars to examine the ideological structures of modern, postmodern, and hypermodern Western societies. Building on these traditions, Deleuze and Guattari argue that capitalism simultaneously liberates and represses flows of desire, producing what they describe as the "axiomatics" of capitalist society. This paper therefore investigates the gradual expansion of psychologisation in social and cultural life since the nineteenth century and analyses how the implicit aims of mainstream psychology—forming responsible citizens and efficient workers—often diverge from the critical ambitions of both Marx and Freud, whose work sought to expose contradictions embedded in bourgeois individualism and consumer culture. The positivist aspiration for psychology to secure the status of a natural science has generated sustained debate, particularly among thinkers influenced by Deleuze, Foucault, and critical theory, who emphasise that subjectivity, desire, and the unconscious cannot be separated from historical, social, and cultural assemblages. Within this perspective, the human mind appears less as an isolated interiority than as a dynamic field shaped by relations of power, discourse, and production.

Aivaras Ivanauskas (*Vilnius University*) Deleuze and Freud on Sadomasochism

In *Coldness and Cruelty*, Deleuze offers a literary analysis of the stylistic and thematic differences between Masoch and Sade. Well before his collaboration with Guattari, this text already shows that Deleuze conceived of the emancipatory potentials of perversion as a form of transversal thought. The extent of Deleuze's indebtedness to Freud—both in this key text and in *Difference and Repetition*—is often underestimated. Guattari's later critiques of Freudian psychoanalysis tend to overshadow the original sympathy Deleuze had for Freud's project. After outlining the structural differences Deleuze identifies between masochism and sadism, and examining his critique of the "transformist" view that treats them as interchangeable within a single clinical entity of sadomasochism, a defense of Freud becomes necessary. At this point, Deleuze presents what amounts to a reductive account of Freud's position. Freud, in fact, speculates extensively about the external events and contingencies that may precipitate the emergence of either sadistic or masochistic sexuality—an approach that does not rely on transformist dynamics. Moreover,

Deleuze omits the relation of masochism and sadism to the Id, questionably disconnecting masochism from neurosis and hysteria. Despite his claims, Deleuze leaves little conceptual space for an empirical study of BDSM practices or for engagement with medical evidence, since he does not sufficiently clarify the relationship between the critical and the clinical. Furthermore, his account is vulnerable to feminist and queer critiques. Deleuze positions the male masochist as the sole subject of the masochistic fantasy. Female subjectivities within masochism or sadism are thus either masculinized or reduced to an instrumental function in facilitating the "real" experience. To remain consistent with Deleuze's own commitment to plurality matters of sexuality, it becomes necessary to revise his framework by affirming the multiplicity of masochism(s) and sadism(s), including their intersectional variations.

Christian Tonner (*PhD candidate in Visual Cultures at Goldsmiths, University of London*) Strategies of Withdrawal: Quiet Quitting between pathic registers and transversal praxis

Quiet quitting has in recent years become a much-discussed topic in labour debates. It is commonly framed as workplace disengagement, characterised by the withdrawal of extra effort and affective attachment. In HR and managerial studies, this withdrawal is widely portrayed as a motivational and behavioural problem, while overlooking its lived and sensed registers. This paper approaches quiet quitting as a pathic phenomenon, in which conditions of participation are perceived pre-linguistically, prior to explanation and conceptual formulation. Adapting Félix Guattari's concept of transversality as a methodology across mental, social, and institutional ecologies, this paper understands quiet quitting through a transversal perspective within contemporary labour conditions. Labour is treated not only as an economic activity, but rather as a perceptual regime structuring attention, time, and value beyond the workplace. Quiet quitting emerges when these registers collapse. Subjects may still formally comply but withdraw their affective surplus and availability. This withdrawal will be interpreted as a minor interruption, a mode of operating within dominant structures inherent to institutional settings. It allows for a subtle process of realignment by transforming internal rhythms and legibility. The paper follows such changes at the level of institutional atmospheres through pathic registers. Quiet quitting exists where tempo and spatial organisation manifest as inhibition or a sense of limited participation. Artistic praxis can be understood as a means to activate these pathic breaks as a minor practice. Art then is not a form of self-expression and representation but a concrete methodology, performative, dialogic or conversational, through which conditions of subjectivation can be identified and re-routed by working within institutional atmospheres and arrangements. Quiet quitting is then not an endpoint related to impasse but becomes a threshold where sensing, narrative and perception can be reorganised within institutional structures.

Izabela Loner (*PhD candidate State University of Campinas,, Brazil*)
Transcendental and Limit between Lacan and Deleuze

In the context of the renewed engagement with the transcendental in French philosophy in the 1960s, this presentation argues that, once divested of any transcendent guarantee, the transcendental can only be conceived through the inscription of an immanent limit that prevents its full actualization. Drawing on Gilles Deleuze's assessment of structuralism in his text "À quoi reconnaît-on le structuralisme?", it proposes to rethink the transcendental in Lacan's teaching not merely from within a symbolic horizon, but as traversed by the real, beginning from the function of the empty square. Whereas standard structuralism presupposes a formal operator capable of ensuring the consistency of the symbolic field (a zero symbolic value such as *mana*, the zero value, the Name-of-the-Father, etc.), the Lacanian claim that "there is no Other of the Other" eliminates any meta-instance and thereby alters the status of this structural operator, a shift that becomes clearer when read through Deleuze's analysis. As a result, the real appears as the impossible that traverses and constitutes the structure. Symbolic consistency is sustained by a constitutive limit. The transcendental must therefore be conceived as the formalization of this structural impasse: the condition of a field of possibilities that coincides with its own limit. Transversality designates this immanent logic of the limit, not a mediation between heterogeneous domains, but the non-identity of the structure with itself, where necessity and contingency are implicated in one another without synthesis.

Lucas Ferrago Nassif (*PhD, ERC Researcher, member of the NOVA Institute of Philosophy*) Politics of Cyberpsychosis: Death-Images are Crises in Processes of Trans-individuation

In his third seminar, Jacques Lacan analyzed the psychotic structure of Daniel Paul Schreber. Approached by Sigmund Freud after the reading of Schreber's autobiography, the case is a fundamental narrative to the elaboration of an epistemology of psychosis. Yet, in the contemporary, Lacan's seminar demands new vistas. After the influence of Gilles Deleuze's and Félix Guattari's schizoanalysis and the ontological shift of narrative affections and perceptions due to the electromagnetism of screen-based media, we must ask: Is it possible to analyze both Schreber's hallucinations and body fragmentation as a new ordinary epistemology within the pathos of one's own sensations? This presentation aims to pragmatically articulate a new ordinary epistemology for psychoanalysis with the term cyberpsychosis. The term cyberpsychosis is taken from the anime show *Cyberpunk: Edgerunners* (2022), created by Studio Trigger after the videogame *Cyberpunk 2077*. This new ordinary epistemology for psychoanalysis, conceptualized with anime, puts forth a contemporary conceptualization of the unconscious. Necessary to clinical work with younger generation users of screen-based media, our conceptualization of the unconscious in the contemporary proposes that the Sigmund Freud's cause is the immanent infrastructure of animistic nature-culture assemblages. Via the hapticality of screen-based media, we must underscore that these assemblages are critical questions that pose

problems about the literality of the body in both its refusal of representation and radical autopoiesis. Our hypothesis is that the contemporary unconscious is structured as screen-based media – over the neurotic paradigm of Jacques Lacan's formulation that limits it to language mediations.

With a contemporary conceptualization of the unconscious, we can propose a new cosmology of psychoanalysis where, facing the entropy of the symbolic, images and body merge with no previous mediation. The entropy of the symbolic and the merging between the imaginary and the real will be called by the term death-image. The death-image is a crisis of representation, an alternative to the structuralist mirror-image of narcissism formulated by Jacques Lacan. On the strength of disruptive micro-perceptions, the death-image intersects desire with what is beyond the pleasure principle, disorganizing the transcendence of language as the structure of the unconscious.

Moises Ramirez (*PhD in Philosophy, Art, and Social Thought, European Graduate School*) Negative Mother

Turning towards art and away from the social, the mourning child must reconcile the changing relationship of his/her/their world to an environment in which the mother's role is extracted and dissolved. This loss causes the child to re-embed themselves into a social world that is structured to anticipate such a cavity of love, a virtual cleft. Between the loss of this primary structural love and the conditions for possibility to rehabilitate such a framework for the child, the child must negotiate this suspension of love through institutions beyond the family via phenomenological tools: ranging from the virtual to the real in modes such as but not limited to tele-media, social-media, the school, and internet-based games. The child transforms and transposes themselves in an array of environments (both socio technical and natural) that challenge and morph their sense of self and their capacity to love the other as (-m)Other. Therapeutic spaces such as La Borde and St. Albans constituted a possibility for those patients suffering from schizophrenia, depression, and beyond where their sense of the real has been derailed due to their symptoms. Can we anticipate arrival of a virtual La Borde, in which social roles can meaningfully replicate collective interaction through games and responsibility?

Omri Blum (*PhD candidate in the Program for Hermeneutics and Culture, Bar-Ilan University*) Transversality and the Freudian clinic

This paper argues that Freudian clinical practice operates within transversal coordinates. Focusing on Freud's papers on technique, it offers a reading of Freudian method through Deleuze's concept of transversality. This reading seeks to articulate Deleuzian dimensions distributed within the clinical setting as conceived by Freud. In contrast to Freud's well-known interpretive structures, such as the Oedipal complex and the psychosexual developmental schema, which organize the clinical material according to a priori principles, imposing order and hierarchy upon it, these transversal dimensions map out an alternative Freudian method – one which

generates the conditions for the production of the new. It is a method that gives rise to contingent and unexpected connections between heterogeneous elements, thus operating as an antidote to totalizing hermeneutic tendencies that synthesize the material according to predetermined and unifying principles. This alternative reading, I will suggest, goes hand in hand with Freud's striving to dissolve the subject (the conscious 'I') as an essentialist and determining agent. The method persistently attempts to bypass the hermeneutic 'I', which introduces selection into the material, filters it, and assigns different emphases to its elements, thereby establishing divisions and hierarchy. The paper illuminates, through Freud's conception of the analytic setting, the nature of singular unity belonging to the order of haecceity, which, in Deleuze's terms, is "irreducible to any 'unification'" (1964: 167); a unity that doesn't rely on a totalizing principle, but operates "as a part alongside others [...] like any one fragment composed separately" (165). The paper thus seeks to shed light on the concept of transversality through Freud's clinical practice and, reciprocally, to read the Freudian clinic through transversality. Finally, the paper argues that these dimensions of Freudian method align with Deleuze's concept of desire and, as such, are immune to Deleuze's anti-hermeneutic critique of Freud.

Diana Miheș (*PhD candidate, Babeș-Bolyai University, Romania*) Beyond the intersectional: acts of limitation and the virtuality of minoritarian becoming

The political climate which seems to be increasingly enacting the realities of a fascist dystopia, demonstrates that conventional methods for resisting authoritarian practices are extremely limited and often ineffective. In this context, the mechanism of intersectionality becomes increasingly redundant, subjected to sharp critique both from critical theory and from the supposed political opponents. Drawing on Deleuze and Guattari, this paper proposes a conceptual paradigm shift: replacing identity-based politics aimed at recognition with the potential of minoritarian becoming, understood as a transversal process produced not through recognition or representation, but through the intersection of limitations, prohibitions, and the collective actions that emerge from them. Exploring these dynamics, I consider how minoritarian becoming unfolds in real-world contexts of restriction and defiance. Within this framework, it becomes possible to imagine a political field in which multiple rhizomatic branches converge, or at least escape along the necessary lines of flight. This is not a naive utopian response to fascist dystopia; the role of today's means of social reproduction, such as recognition. At the same time, there is a real need for regrouping, or perhaps even de-grouping, movements that appear to be in false opposition, creating conditions for transversal alliances and emergent collective subjectivities that resist co-optation and exceed conventional identity categories. By looking at prohibitions and limitations as both restrictions and sources of creativity, this paper provides a way to understand minoritarian becoming as a practical and emotional form of political resistance that balances group action with the creation of new opportunities in challenging political situations.

Kaiming Zhang (*Independent Researcher; M.A., The New School for Social Research, Furman University*) At the Limit of Capture: Transversality in Otaku Culture

This paper examines contemporary otaku culture as a field of possibilities for "new type of struggles" between capitalist capture and antilogos flight of transversals. Drawing on Hiroki Azuma's account of otaku culture, defined by "the omnipresence of simulacra and the dysfunctionality of grand narrative," I argue that otakus' "narrative consumption" signals a relative deterritorialization where desire is organized through the retrieval and recombination of sub-molar traits rather than unified narratives. Yet when desire is distributed across modular traits and consumable fragments, it becomes susceptible to control through modulation. In media forms like gacha games and VTuber economies, desire is managed on a micro-level through formulaic recombination designed to extract consumers' surplus time, attention, and money. Otaku culture, despite tending toward the molecular, is thus readily recaptured by the capitalist axiom. To see how this capture is interrupted, I explore two anime genres that operate at the limit of capture. First, the "slice-of-life" genre, where characters are impossible to conceive as individuals, but are instead coded through one another, forming a "discordant accord" within a differential field. Here, elements do not simply reorganize into molar characters but mutually code each other, preventing stable molar identities from forming. A second genre, the "road show," features characters who, driven by circumstance or personal desire, launch themselves onto a line of flight, whether toward breakdown, death, or an unresolved destination. This genre forces characters into encounters with exteriority and launches them onto an abstract line of becoming. Otaku culture, as an emergent site of contemporary struggles, is capable of "bringing something incomprehensible into the world," while at the same time susceptible to the danger of capitalist capture. It thus can serve as a rich site for extending Deleuze and Guattari's analyses of desiring-production and movements of transversality that harbor revolutionarily creative and political potentials.

Özhan Önder (*PhD, Independent researcher*)

What do coffee beans have to do with radical thinking?

In this presentation, I want to brief the discussions, taken throughout several minor political organizations in Istanbul, share experiences and make such practices discussable. Thus to try to bring the philosophical concerns of Guattari down to earth via challenging transversality in different autonomous practices. Taking Ulus Baker, and the influence of his Spinozist, Deleuzian understanding of practical philosophy and visual thinking into the core of the work, three different minor fields of action are going to be examined on their rhizomic relations. The questions to be followed are; how the power relations and workload are recognized, defined and distributed or decentralized by situationist understanding; how the post Deleuze and Guattari discussions affected the new forms of radical political practices; how the notion of collective work has transformed into coordinational forms; what have been the inputs of minor connections with different nomadic political movements in the globe.

Considering the suppressive political climate they are raised from, schizoanalytic cross readings are going to be put between the experiences which are made through intentional break with conventional forms of radical politics.

Christina Sikalopoulou (*PhD candidate, Panteion University*)

The Life and Times of the Concept in Deleuze and Guattari

Can one read the concept of rhizome within a biological ecosystem, immerse oneself in the mathematical system of a draped dress, or incubate desire inside a production factory? This presentation deals with this relational orientation and interpenetration in the work of Deleuze and Guattari, of art, science, and of course philosophy, the realm of the concept itself. Far from being a simple metaphor or allegory («territorialization looks like the claim of land...»), the crossing of scientific boundaries, their blurring, their bending is the foundational position and tactic in the work of the two thinkers. Through the exploration of certain concepts in the central fields of interest of Deleuze/Guattari—biology, economics, ethology, anthropology—one can admirably elicit a radical ethics: transversality as a theoretical practice is ultimately the very becoming-imperceptible of the concept, the journey of the concept at infinite speed at the borders of scientific fields, its resistance to capture and localization.

Artworks, Workshops, Performances, Films

False Twins – Julie Van der Wielen & Alice Van der Wielen

(*Postdoctoral researcher, Universiteit Antwerpen; Artist, Researcher*)

Of Soldiers and Virgins: A Lecture Performance on Transversality and Queering

Dizygotic twins Julie and Alice Van der Wielen, respectively a researcher in philosophy and an artist, present a lecture performance in which they dramatize the resonances between their respective practices. This performance will be based on a text on masculinist group fantasies Julie wrote in the context of her research on Guattari's critiques of the cybernetic heritage. This text builds on the work of Klaus Theweleit, Wilfred Bion, and Deleuze and Guattari to address the passage from micro- to molar fascism as an aberrant runaway process of the imaginary, and to demonstrate the importance of the imaginary and transversality as tools to dissolve protofascist group fantasies. This text will be placed in resonance with Alice's performance practice, in which slowness allows her to suspend our usual apprehension of time and space, in order to open a libidinal, molecular realm of micro-perceptions and unexpected associations. Alice's current artistic project mobilizes this practice to queer the Biblical scene of the Annunciation. She reimagines the role of the Virgin Mother, as well as her choice to carry the child or not, in a way that bifurcates from traditional notions, which are oppressive and unadapted to the possibilities of our current times.

Laimute Kodiene (*PhD candidate, Mykolas Romeris University*)

Mapping (career) learning through kin-making with the non-human

"(...) knowing does not come from standing at a distance and representing but rather from a direct material engagement with the world" (Barad, 2007, p. 49). I invite participants to a performative engagement in knowledge making. The session will start with a drawing experience – drawing "objects" (I use the word in its broadest sense, with some reservation, avoiding subject/object dualism here) related to career learning. Is it a memory, a thing, a feeling, a place, an animal, a narrative? We turn to the non-human by resisting the central role of an individual, refusing universalisms and mainstream psychologized language of (career) learning. What affects do the drawings produce? Then we move onto kin-making with each others' "objects", connecting, relating; becoming affected by the drawings; posing questions; furthering, growing the map, intra-acting. While mapping and playing with the drawings we: Think without bodily boundaries in career learning; resist anthropocentrism; do not interpret the „objects“, but relate and get affected; move away from „toolism“ (away from a superior „user“ perspective); collaborate and walk across the disciplines that the activity participants are involved in: psychology, education, management, sociology...with the philosophy of Karen Barad and Deleuze and Guattari; move beyond countries, age, linear time, place; push the limits of what (career) learning entails. This collaborative performative experience is expected to grow into an article. It is an experiment, that goes beyond "data" collection from homogenous informants group for representational research. Instead, it aims at performative research, a rhizome, that spreads and grows into multiple directions. Photos will be taken during the process.

Thomas Maltby (*PhD candidate in Sociology, Queen Mary University of London*)

Make Yourself a Buddha without Organs - An Introduction to Relational Inquiry

Many contemplative and mystical traditions are organised around an immanent understanding of the sacred: not as a transcendent object located elsewhere, but as a dimension of reality disclosed through disciplined transformation of perception, attention and embodiment. In this sense, practices of meditation, prayer, contemplation and inquiry may be understood less as movements toward an external divine union than as modes of alchemy: processes through which the already-given nature of phenomena is gradually, or suddenly, revealed. In the Dzogchen tradition, this is expressed through the language of self-liberation: "Whatever arises is liberated into the natural state of the mind." Such a view resonates with Deleuze and Guattari's concern with immanence, experimentation and the loosening of habitual organisations of subjectivity. This workshop introduces a form of relational contemplative inquiry. 'Dyad' practice involves two participants taking turns speaking and listening in response to a repeated koan. Rather than aiming primarily at discussion, interpretation or conceptual analysis, the practice invites direct exploration of lived experience as it unfolds: sensation, affect, image, memory,

thought, silence, resistance and relation. In this respect, it draws on a broader history of dialogical reasoning and direct experiential inquiry found across contemplative traditions, while also offering a method relevant to researchers concerned with embodiment, affect and the production of subjectivity. For researchers working with Deleuze and Guattari, such practices may be useful not because they provide another concept to apply, but because they cultivate forms of sensitivity often underdeveloped in academic work: attention to pre-conceptual experience, affective intensity, relational emergence and the subtle ways in which bodies, words and worlds co-compose one another. Dyad inquiry can therefore be approached as a modest experimental practice for approaching immanence, not as an abstract proposition, but as something encountered through the relational field. The session will begin with light somatic exercises to ground attention and establish a shared container. Participants will then be introduced to the structure, ethics and practical form of dyad inquiry before entering the partner-based practice. The workshop will close with space for reflection on the experience and its possible relevance for contemplative practice, research methodology and Deleuzo-Guattarian thought.

Evi Jäggle & Christoph Müller (*PhD, University of Music and Performing Arts, Vienna*) The Deleuzian Cinematography or Cartography of Foucault in a Transversal Cut

The 15-minute film addresses the following: Deleuze says about Foucault, that he wanted to give a portrait of his philosophy, that Foucault haunts the drawing, but nevertheless the features came from Deleuze. Starting from the diagram that Deleuze produces of Foucault himself in order to trace a path through his work, the film follows the lines that bring this diagram into contact with cinematic thought and asks which points of connection can be established. In the spirit of Foucault's notion of the double, this double is extracted from him in the sense he gave to the word: repetition, double, return of the same, crack, imperceptible difference, division and fatal tearing apart. (U, 123). What diagram can Deleuze draw, invent, or create of Foucault? How does he use him? In what way is he set in motion by Foucault's work—conceived here as a cinematic essay? Deleuze's engagement with Foucault is rooted in a reflection on the cinematographic mode of reading as such, which Deleuze practices through numerous thinkers. When Deleuze sketches the concept of the virtual and it finds its resonance in Foucault's microphysics of power; when both depart from Nietzsche, the film traces the points at which Deleuze departs from Foucault, and where he inscribes himself into him. The cuts then reveal that thinking, once set in motion, prepares the transition from the unstratified (power) to the stratified (knowledge). Foucault's cinematography entails a transversal movement, a diagonal that makes it impossible to speak on behalf of someone; instead, it draws lines and constructs a cartography. Just as Deleuze and Foucault, during their lifetimes, were friends who offered each other an outside to their respective thinking—preparing an unstratified dimension for one another, occupying impulses and transitions. The Film asks, whether it is possible to make the Deleuzian

image of thought that is engaged with Foucault thinkable through an artistic approach.

Giorgos Kesisoglou (*PhD, systemic psychotherapist, trainer, and independent researcher*) Transversal Diagrams in Therapeutic Practice: Projective Cards, Diffractive Images, and Polyphonic Mapping

This experimental and experiential workshop aims to explore the use of projective cards as transversal diagrams within collective, therapeutic contexts. Detached from divinatory, symbolic, or representational frameworks, the sets of cards are mobilized in therapeutic creative|critical practice as non-figurative operators that activate thought, affect, and relation through diffraction, delay, and interference rather than interpretation. By proposing an experiential format, the workshop aligns with the conference's call to engage transversality as a dynamic process that traverses disciplines, practices, and levels of existence. It invites participants to experiment with non-hierarchical, polyphonic forms of sense-making that challenge interpretive authority and fixed subject positions. Situated within the Athens context and the Deleuze and Guattari Studies Conference and Camp, the workshop aims to contribute a lived, diagrammatic exploration of transversality as a contemporary method for collective thought, resistance, and becoming..

Drawing on Deleuze and Guattari's concept of transversality, Barad's and Haraway's concept of diffraction, as well as Acid Horizon's notion of "image without an image", the workshop will experiment with projective cards as dispositifs that cut across heterogeneous domains—clinical, aesthetic, philosophical, and political—without stabilizing into a unified or hierarchical perspective. Card openings are designed as everyday, low-threshold rituals that privilege polyphony over meaning, enabling forces, desires, resistances, and differences to circulate transversally within the interaction. Central to the practice is an experimentation with the diffractive movements of the cards, intra-acting with bodies, voices, silences, and spatial arrangements to produce emergent cartographies of relation. The facilitator operates as a transversal operator, modulating rhythm, attention, and collective dynamics rather than decoding or interpreting content. By situating projective cards as diagrammatic tools for transversal experimentation, the workshop contributes to contemporary discussions on schizoanalysis, micropolitics, and participatory practices of resistance, foregrounding transversality as a living, autopoietic process rather than a conceptual abstraction. This workshop emerges from an ongoing practice-based inquiry into how transversality can be enacted, rather than merely discussed, within therapeutic and collective settings. The use of projective cards as *images without an image* offers a concrete way to explore transversal movement across mental, social, and aesthetic ecologies, resonating strongly with Guattari's emphasis on collective enunciation and institutional experimentation.

Ayşe Köklü (*Artist, PhD candidate, Centre for Arts and Learning*)

Off the Page: Sourdough Starter, Feminist Storytelling, and Community

This participatory workshop builds on the presentation paper on

transversal research about air. Through this research and practice, I ended up working with sourdough starters, but how? What could my work with an endangered whistled language have to do with starting a sourdough starter with strangers, caring for it, and then coming together three months later to listen to each other's processes of listening? This happened retrospectively across 2024 and 2025, as part of the Aural Pluralities Network field trip and the London Listening Biennial, which I co-curated. This link comes from wind, and from a moment I had with a lichen in the windiest place in the UK, in Shetland, and now it unfolds across different communities. It makes connections with new people, places, fridges, and stories, and it grows. For the conference, I propose to bring the sourdough starter to Athens and, with jars, distribute it, collectively feed it with a spoon of water and flour, and share that moment with each other. Informally, we will remain connected through this activity even when we part. There is a spirit of non-capitalistic exchange, species companionship, and fully tapping into the community building that is possible through yeast, fermentation, bread, and baking, and transversing institutional boundaries. The workshop has three aims: 1. to translate the conference theme of transversality into a shared experience. 2. to experiment with "symposium otherwise" formats where conversation is organized by storytelling rather than presentation hierarchies and with general public. 3. to make air perceptible and felt in unexpected media.

Carolina Cury (*PhD candidate, Trinity Laban Conservatoire of Music and Dance; pianist, singer, composer*) Gossipish Glissbliss

Gossipish Glissbliss is the live expansion of my upcoming solo music album GLISSBLISS (2026), a work for voice, piano, and electronics. The project emerges from the musical gesture of the glissando, a slide between notes that connects, and traverses, refusing containment. The glissando becomes a musical embodiment of transversality as articulated by Deleuze and Guattari: a movement that cuts across structures and hierarchies, generating relations between heterogeneous elements. The glissando is an important element within my practice-based PhD research, which focuses on gossip as a communal and deconstructive force in music making. Drawing on the work of Silvia Federici, gossip is approached as a historically contested form of collective knowledge production. While the word once referred to intimate networks of female friendship, it gradually degenerated during the transition from feudalism to capitalism in early modern England, coinciding with the witch hunts. Other linguistic genealogies, such as the Italian equivalent, *pettegolezzo* deriving from *peto* ("fart"), the Portuguese *fofoca* deriving from the Kimbundu word, *fuka* ("to mix"), and the Greek *koutsoboliò* ("crippled chat"), associate gossip with mixture, distortion, and fragmentation, qualities opposed to ideals of rational coherence and unified subjectivity. The glissing or gossiping subject can be understood in relation to the nomadic subject proposed by Rosi Braidotti: a multiple, relational and ambiguous mode of subjectivity. Gossipish Glissbliss reimagines the Deleuzian spider that appears in Proust and *Signs* – a narrator who assembles meaning from dispersed and "crippled" fragments – as a feminist figuration. In this work,

the performer becomes a spider, weaving textual fragments and cobwebs of glissandi unimpeded by the goddess of reason (as in the Greek myth of Arachne). This performance aims to deconstruct the album while developing an interactive live version, inviting audiences to listen and participate transversally. Drawing elements from Pauline Oliveros' method of Deep Listening, it expands perception beyond the individual voice toward collective sounding, allowing gossip to gliss in bliss.

Maria Kristina Börebäk (*Independent researcher, affiliated member CEFO, Uppsala University, Sweden*) Chromatic Ecologies: Colour as a Political Vector in a changing environment

This workshop approaches colour as a transversal vector of thought, affect, and political force. Drawing on Deleuze and Guattari's concept of transversality (Deleuze & Guattari, 1987/2023; Deleuze, 2000) and Guattari's schizoanalytical cartographies (1998) and using Savat and Thompson's (2015) methodological articulation of schizoanalysis as an operational entry point, the session examines how colours function as signs in the Deleuzian sense: intensities that force thought, shape desire, and organise collective imaginaries. Colours move across ecological, social, and molecular registers: the corporate green of greenwashing; the black-and-white moral semiotics of the panda; the red heart that commodifies intimacy; the orange skies of forest fires; the white-blue of melting Arctic ice. These chromatic refrains cut across environmental change, affective capitalism, and institutional communication, forming a continuous semiotic field in which subjectivities are produced and governed. The workshop treats colour as a schizoanalytic problem: a site where signs channel, capture, or redirect desire. Participants will trace how chromatic signs territorialise attention, mobilise affects, and naturalise political narratives. Through collective mapping and engagement with subtle coloured objects, the session foregrounds the micro-politics of colour perception and the ways in which chromatic intensities participate in the ongoing production of meaning and value. Importantly, the workshop does not aim to evoke climate anxiety; instead, it attends to how colour participates in environmental change without presupposing fear, guilt, or catastrophe. Rather than seeking clarity or resolution, the workshop attends to the opacity, hesitation, and partial recognitions that accompany transversal thinking. Colour becomes a point where thought is forced, where affect exceeds representation, and where new cartographies of attention and resistance may begin to take shape. By working with colour as a transversal force, the workshop opens a space for sensing how environmental, social, and affective ecologies intersect in the chromatic signs that surround us.

Eleni Kolliopoulou (*Adjunct lecturer at Performing and Digital Arts, University of Peloponnese*)

Polariza(c)tion: Transversal Performative Experiments Against Hierarchical Polarization

Polariza(c)tion is an experimental performance laboratory that investigates how transversal relations can emerge within conditions of geopolitical

conflict and intensifying social polarization. Responding to the proliferation of war, territorial divisions, and ideological antagonisms, the project explores how performative practice may operate as a micro-political environment where hierarchical structures of opposition can be temporarily suspended, displaced, or reconfigured. Drawing on the concept of transversality, the laboratory proposes a participatory performative score in which participants collectively generate a temporary relational assemblage. Rather than reproducing fixed roles or centralized authority, the experiment invites participants to negotiate proximity, movement, attention, and decision-making through distributed and shifting relations. In this sense, the laboratory becomes a field in which power circulates horizontally and diagonally rather than vertically, allowing participants to experience how hierarchies form, dissolve, and mutate within collective processes. Polarization is approached not merely as a political phenomenon but as a machinic organization of affects, bodies, and spatial relations that tends to solidify binary positions and hierarchical oppositions. The performative experiment attempts to interrupt these rigid structures by activating transversal connections across difference, producing temporary lines of flight within the shared environment. Tension, disagreement, and instability are therefore not treated as problems to be resolved but as generative forces that animate collective becoming. The laboratory unfolds as a fifteen-minute performative activation followed by a collective reflection session. This moment of shared articulation allows participants to map the relational dynamics, micropolitical tensions, and emergent forms of cooperation that appeared during the experiment. Rather than producing conclusions, the process generates a provisional cartography of transversal relations and the fragile possibilities they open for rethinking coexistence beyond hierarchical and polarized configurations.

Alena Begić (*PhD candidate, Philosophy Department, University of Ljubljana*)

Intensity, Depth, and Minor Movements: Tribal Fusion as a Transversal Dance Practice

This discussion focuses on Tribal Fusion belly dance as a contemporary, eclectic, global art form that refuses traditional notions of origin. Centered on Gilles Deleuze and Félix Guattari's concepts of affect, intensity, and the line of flight, this lecture-performance presents Tribal Fusion as a specific mode of movement rooted in intensity rather than extensity.

In contrast to Western dance forms that prioritize the "molar" - understood as the extensive use of limbs and external space - traditional and Tribal Fusion belly dance are presented as "molecular" dance forms that focus on depth and isolation. This practice emphasizes the deep core, torso, and hip articulations, and minute muscular isolations, functioning as an art form that resists linear, Platonic uses of space in favor of the intensification and differentiation of the body's micro-movements. Drawing on the concepts of transversality, the rhizomatic and the minor, I present Tribal Fusion as a "desiring-machine" - a line of flight that assembles Eastern and Western influences (including belly dance, flamenco, Indian classical dance, and

hip hop) to produce something entirely unrepresentable. Tribal Fusion is positioned as a practice that navigates the tensions between cultural appropriation and the critique of origins. It will be presented as a minoritarian dance form that belongs nowhere: too "Other" to be considered a "respectable" dance form; too "global" and "Western" to be understood as a traditional cultural practice; too "ornamental" and "spectacle-oriented" to fit within standard "conceptual" contemporary dance frameworks. Ultimately, Tribal Fusion emerges as a transversal dance practice that resists representation. It does not aim to reproduce an image, but to generate monstrous, unexpected, and unreadable affects - unheimlich, homeless intensities that disrupt the molar structures of the dancing body.

Frank Smith (writer, poet, video artist) Sans Autrui

The film depicts a day in the life of an individual who has decided to break away from the world and its contingencies, withdrawing to live in an isolated cabin in the middle of the forest. There, the experience of solitude is also the possibility of envisioning a new, personal living space, free from others. From this isolation, the individual disassociates himself. If he says nothing, it is first through his deafening silence that he ceases: the unfolding of a life now based on distance and writing functions according to poaching processes and manifests a bush-like freedom. His gesture would perhaps respond to the violence of reality.

A Film Without Others constructs a cinema of presence, based on the character's temporality defined by Gilles Deleuze in his reading of Michel Tournier and his Friday. The camera captures a day and the most trivial acts of its life in the objective manner of Chantal Akerman in her cartography of Jeanne Dielman. The absence of events tends to deny the relationship with others, perhaps better to question it as void and absence. Behind the apparent gratuitousness, the film questions the gradual erasure of the image's authority in favor of a primacy of gesture as a relationship: the camera's hospitable gesture, the character's gestures.

Andrew Culp & Thomas Dekeyser

Breached: A chronicle of cargo theft (2024)

A diary of modern-day train robbery in Los Angeles: Freight train robberies grabbed headlines in late 2021. Amidst a supply chain crisis, stark images of train tracks strewn with Amazon packages went viral. Consumers, awaiting delayed orders, spotted their items among the sea of cardboard. To reassure anxious shoppers, California's governor joined the cleanup, while rail companies spent millions on added security. Breached asks: What makes container freight so sacred yet so vulnerable? The story is told from the POV of a local worker, drawn from his diary. His alienated existence unravels when he witnesses the robbers in action. A hidden landscape of logistics, infrastructure, and surveillance snaps into focus, both violent and fragile. The turning point comes when he trains himself to read the landscape like a looter, discovering a way to channel his disaffection into a strike against capitalist ideology.

Angelos Chiotis & Dimitris Skalkotos (*PhD candidate in Architecture Philosophy and Theory, TU Delft; Sculptor, independent researcher*)

Transversal Pentelic Marble: Collective Engagement with Material, Memory, and Labour

This workshop approaches transversality as a practical, aesthetic, and ethical method for collective experimentation across philosophy, sculptural practice, ecology, and embodied action. Rather than treating transversality as a theoretical object, the workshop activates it as a mode of organisation that cuts across disciplines, temporalities, and scales, resonating with the conference's concern for non-linear and relational forms of thought and practice. Participants will work with fragments of Pentelic marble recovered from Greek Christian Orthodox cemeteries and diverted from destruction. These fragments originate from funerary monuments produced in the late 19th and early 20th centuries and carry traces of refined handcrafted techniques that are rapidly disappearing. The marble is historically associated with the Parthenon and other monuments of ancient Greece, quarried from Mount Pentelicus, a landscape shaped by long histories of extraction and erosion. The workshop treats the marble not as a relic but as an ethically charged material assemblage, where funerary, geological, ecological, technical, and labour histories intersect. Sacredness is approached as a distributed condition, emerging through material practices and endangered techniques rather than fixed meanings. Transversality operates here as a conjunctive logic, an "and" that links religious, aesthetic, political, and ecological registers without privileging any single domain. Guided initially by sculptor Dimitris Skalkotos and architect Angelos Chiotis, participants explore ways of engaging marble that foreground its capacity to affect and be affected. From this shared ground, participants collectively negotiate processes of transformation, dismantling, or non-doing, where restraint operates as an active ethical response to environmental and temporal conditions. The workshop does not aim at a finished object but at open-ended processes that may remain incomplete, undone, or reduced to powder. It invites participants to experience thinking as doing and doing as thinking within a collective becoming with material, environment, and others.

Marc van Kollenburg (*Independent researcher*)

A Transversality Fakebook: Notes for an Improvised Conversation with Machines

Our interaction with Large Language Models is reshaping how texts are produced, consumed, and recorded. These machinic mediations may induce transversal becomings on the one hand and anti-transversal blockages on the other. The question is: in what assemblages do LLMs enable itineration rather than mere iteration? To explore this, the installation probes several models: major corporate systems such as ChatGPT, alongside minor models fine-tuned with Deleuzo-Guattarian concepts. Each is prompted with meta-questions concerning (and-)transversality, images of thought, algorithmic normativity, and the emerging vibes of internet culture. The raw outputs are not curated into a thesis but composed into a shifting textual assemblage. The conversation

unfolds in real time, character by character. Its flow can only be modulated through the bodily proximity of spectators, who thereby influence its speed and focus. The title borrows from Thomas Pynchon's fictional "Italian Wedding Fake Book", attributed in *Vineland* to Deleuze and Guattari. A fake book is a minimal chord-chart that enables improvisation without dictating the performance. Likewise, this work establishes sparse conditions within which textual variation may unfold, drift across registers, or be reabsorbed into normative capture. Will these LLMs function as fake books in the productive musical sense, allowing new improvisations and ritornelli? Or will they generate "fake" books in another sense, hollowing out Deleuze and Guattari's conceptual toolbox until everyone sings the same song? The installation leaves this question open, staging it as an experiment rather than a verdict.

Samantha Jones (*PhD, Institute for Doctoral Studies in Visual Art; Material-based installation artist*) Transversality and the Swarm

"Meanwhile the moisture, warming in the softened bone, ferments, and creatures, of a type marvelous to see, swarm together, without feet at first, but soon with whirring wings as well, and more and more try the clear air, until they burst out, like rain pouring from summer clouds..." –Virgil, *Georgics*. The proposed artwork consists of a continuous piece of transparent, hand painted silk gauze, approximately 120 centimeters wide by 40 meters long. I plan to transport and install this work at the conference myself, working with whatever space is available and appropriate, according to the needs and limitations of the conference venue and programming. I am not familiar with the Deleuze and Guattari Studies "camp," but am open to participating at that time as well. I also propose that a roundtable discussion be held on the topic of transversality and vital materialism in the presence of the installation, so that this dialogue may be multivocal and multimodal, allowing the material voices of the silk and the color to participate along with those of the human. Installation dimensions vary according to the space: suspended by simple pushpins, the form of this large panel shapeshifts to interact with the space that it inhabits, while it also intervenes in the viewer's navigation of the space itself. The ethereal, multivalent transparency of the silk carries the "buss and whir" of the constantly shifting molecular swarm– making visible the transversality of living, vibrating being, while cutting through space in a line of flight that both resists and includes everything that it encounters.

Konstantinos Damianakis (*PhD candidate, Goldsmiths, University of London (sound artist); Installation artist*) Reading a Wave

Reading a Wave is a site-specific installation which explores the transversal and trans corporeal lines established by listening, machines, and machinations, within a watery assemblage. The title alludes to a story by Italo Calvino, where Mr Palomar attempts to distinctly see a single wave at the sea shore, a simple but impossible endeavour, comically dissolving his observation as it cascades onto the multiplicity of planetary and cosmic forces. Calvino's story is extended as a creative critique of 'machine listening', which similarly aims to isolate and extract knowledge out of

sonic waves and gestures in the form of data, but ultimately always fails to an extent as there is always something 'more' in the analysis window which is flooded by their water like planetarity and unknowability (Neimanis, Spivak). Materially, the installation is anchored on a full cubic water tank within a dark room, with a number of projectors and speakers remixing and diffusing visuals, text and sounds that have previously been gathered during site-specific psychogeographic dérives (local and/or accumulated material from previous iterations), defamiliarized in their interaction with the water. The installation is accompanied by sculptural hybrid creatures scattered across the space, their forms oscillating between the organic and the machinic, evoking speculative bodies in states of mutation or co-emergence. These sculptural presences operate as both witnesses and participants within the system, their material surfaces catching and refracting projections that traverse the room. Visual layers further thicken the environment, blending movement, watery flows, and entangled human and non-human embodiments, so that perception itself becomes fluid, distributed, and continuously reconfigured, approaching what could be understood, after Deleuze and Guattari, as a body without organs: a field of intensities, flows, and relations that resists fixed organization, hierarchy, or stable form, and instead privileges becoming, affect, and continuous reassembly. The subject of listening in *Reading a Wave* becomes a transversal zoe/geo/techno assemblage (Braidotti), being composed of the audience, but also of an algorithmic component which entangles them with imperceptible forces around them through the use of geophones and hydrophones, in an interactive system that manages the audiovisual remix and diffusion. In this way, the otherwise linear notion of machine listening (for recognition, classification, etc) is transformed into a process of resonance that extends in time and space, and in the process produces posthuman fictions and machinations.

Erin Robinson (*Artist and Researcher*) XXX Machina

XXX Machina is an immersive computational installation that examines how AI pornography reorganises desire. Using diffusion models trained on prompts, tags, and visual conventions scraped from AI porn platforms, it generates a recursive stream of deepfake imagery, video, stills, and 3D renderings of the artist. As outputs are fed back into the system, bodies proliferate as fragments, exaggerations, and unstable lineages, producing an erotic image field driven by repetition, optimisation, and drift.

The work approaches transversality as a movement across psychic,

technical, and social scales. In AI porn platforms, desire passes between libidinal fantasy, prompt grammars, interface design, moderation systems, ranking logics, and commercial image supply. XXX Machina stages this passage as a feedback loop in which the body becomes data and erotic life is reformatted through machinic provision.

At its core, the installation asks what happens to desire when erotic systems promise permanent availability, infinite novelty, and frictionless gratification. Drawing on psychoanalytic accounts of lack and the partial object, the work treats AI pornography as a machine that does not resolve desire but intensifies it. Each image offers satisfaction and immediately routes it onward into another iteration, generating a cycle of surfeit, renewed lack, and further demand. Desire shifts from encounter with another person toward a closed circuit of synthetic supply, where novelty substitutes for intimacy and variation substitutes for relation.

XXX Machina presents transversality as an aesthetic, ethical, and political problem: a set of passages through which intimate fantasy is reformatted by platformed computation, and through which the conditions of desire increasingly move from human reciprocity toward machinic repetition.



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